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INTRODUCTION.

It seems to be with some stupendous Works of Art, as with those of Nature: the Surprize and Admiration they excite, render Praise not only superfluous, but also shew it inadequate to the Subject producing them.

Among such Instances we conceive the following Pieces of Harmony to be meritoriously enumerated.

The 48 Preludes and Fugues, the first 12 of which are here presented to the Musical World (in a more correct manner than they have ever yet appeared, even in the Country where they were constructed) have always been regarded by the most scientific among scientific Musicians, (the Germans) as matchless Productions.

These introductory Remarks are not designed as a Panegyric upon Compositions which have perpetually delighted the candid Lover of Truth, Science, Taste, and Expression, and even extorted the Approbation of those whose Prejudices had formerly superseded their better Judgement.

Too many there are who illiberally confine their notions of musical Excellence to the Compositions of one Country only, (and even still more absurdly to one Composer.) — As our Acquaintance with the Excellence to be found (more or less) in all Countries becomes more extended, these narrow and ill-founded Prepossessions will necessarily diminish, until we may reasonably hope they will be finally exterminated.

The chief Intention of this prefatory Address is to recommend and explain the most eligible Method of studying and practising these immortal Exercises, for the Advancement of all who are desirous of forming a perfect and symmetrical Style of Counterpoint, and of manual Execution on the Organ, Piano Forte, or Harpsichord, both which Purposes they will soon be found amply to answer.

Towards a solid and permanent Improvement in musical Composition, we recommend as the best Method, to set the following Fugues in Score. — This must be done attentively and carefully, and will not be found a Task of much Difficulty, when it is remembered that the Number of Parts in which every one is composed, is previously expressed at the Head of the Page commencing each Fugue, from those in two Parts to those in five: therefore the Student has only to peruse the said Notices (whether of two, three, four, or five Parts) and he will then be able readily to arrange them on ruled Paper, in their proper Number and Order.

Moreover, great Advantage will be hence derived to those desirous of perfecting themselves in the Viola Clef (placed upon the third Line) and consequently the Method proposed will become eminently useful to those Performers who study the Tenor Violin in Instrumental Quartettos; a Species of Music at present, much, and most deservedly cultivated and encouraged among us.

Musical Students whose principal Aim may be only to execute these Pieces on a keyed Instrument, are earnestly admonished to begin their Practice upon those which are the least complicated. — For Example, the first Prelude (omitting the Fugue following it). — The second Prelude with the Fugue: the fifth Prelude and Fugue: the sixth, ninth,

and eleventh of both, and by the Time these are mastered, they will be enabled and well qualified to venture upon any remaining among the twelve. — We however recommend the third Prelude and Fugue, and the eighth, and twelfth, among the last to be attempted, because they are set in Keys less in Use in England than upon the Continent, and therefore are at first puzzling, and require a constant and persevering Application.

The daily Practice of the Diatonic Scale throughout all the Keys, Major & Minor, will also be found a powerful Assistance towards the correct Performance of the more abstruse Passages.

One most essential Advice must be added, that whoever determines upon executing the following Pages with Precision, must steadily resolve upon practising them at first, in very slow Time: for since there is not a single Note among them that can be omitted, without a material Injury to their Effect, it is absolutely indispensable, thoroughly to understand the Career of the whole Modulation, which will not be possible, unless each Bar be studied with that patient Industry, which shall secure the true Position of every Finger upon its designed Key. — This certainly is attainable by no other Means whatever than practising at an exceedingly slow Pace, until the Fingers shall have (as it were mechanically) found their exact Places on the Clavier, which by constant careful Habit they surely will, with hardly a Probability of any Failure. And as soon as the Student can play one of the Pieces set in five or six Sharps, or as many Flats, without the Necessity of looking at his Fingers in order to hit the true Distances, he may securely venture to increase the Speed of his March (although only by slow Degrees) and he will gradually arrive at the true Time of performing those Movements which require a brisk Execution.

The present Edition is characterized not only by Clearness, and Precision in the Text, and the Manner of engraving it, but also by Annotations, explanatory of the several ingenious and surprizing Contrivances in the Treatment of the Subject throughout all the Fugues.

The following Marks are employed for the aforesaid Purpose.

points out the Subject in its direct Ratio, or in its natural Order in the Scale of Intervals chosen for it.

denotes the contrary, and that the Subject is inverted at the Interval where this Mark is applied.

these shew that either the first, second, or third Subject (if so many are employed) are repeated in direct Ratio.

 denote the contrary, as in the Explanation of the second Mark above.

shews that the Subject is diminished in its Measure, by one Half, or repeated in Intervals as quick again as at first.

means that the Subject is diminished and inverted at the same Time.

shews that the Subject is augmented in double Ratio, or that it is repeated in Intervals just as slow again as before.

The Utility of these Notices must be obvious to every attentive Observer, and materially enhance the public Estimation of our present Edition; this first Specimen of which, we hope and trust will be found in all Respects satisfactory to those Lovers of Sublime and Beautiful Music who have honoured it with their Names and Support.

J. Wesley C. F. Horn

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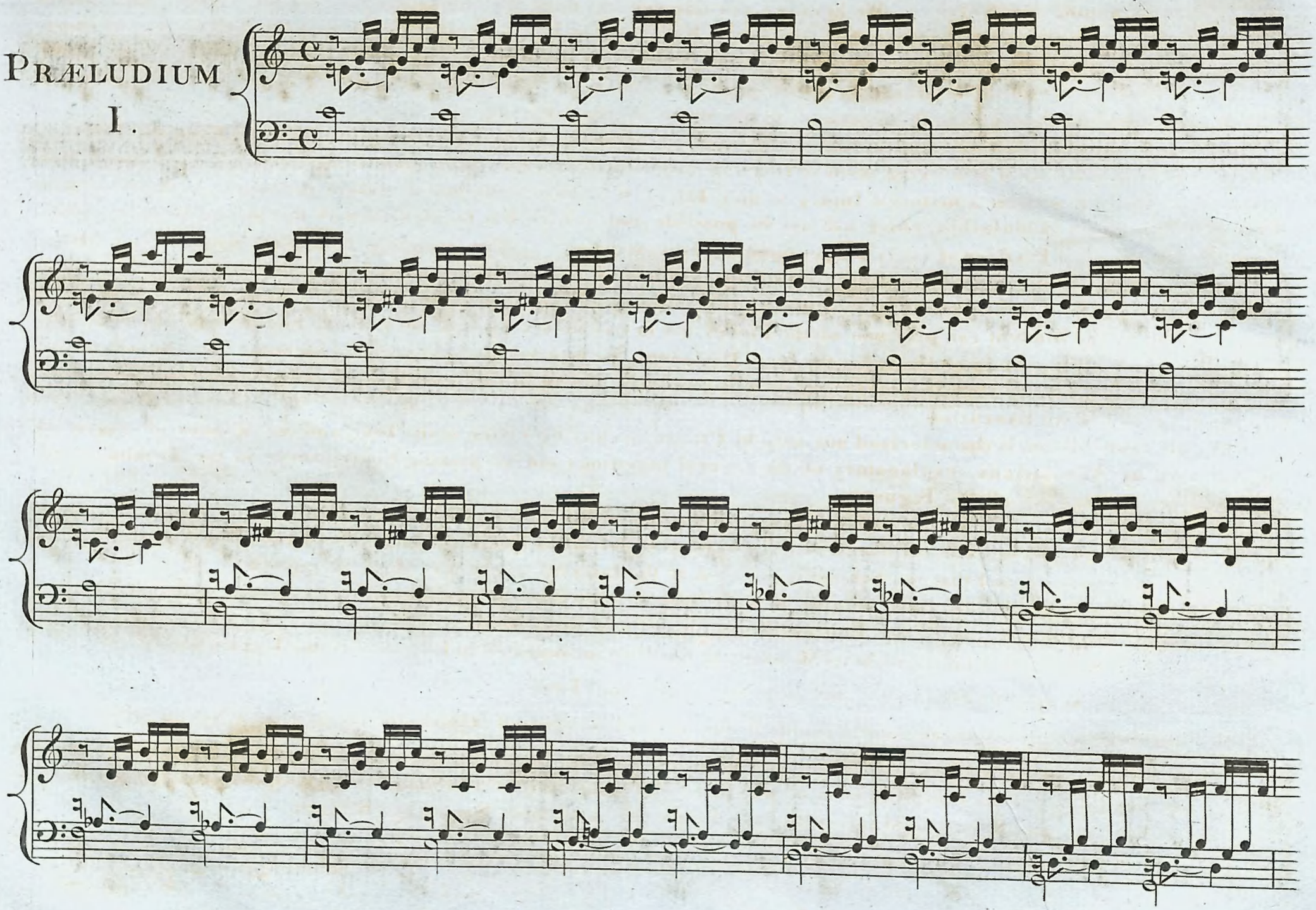
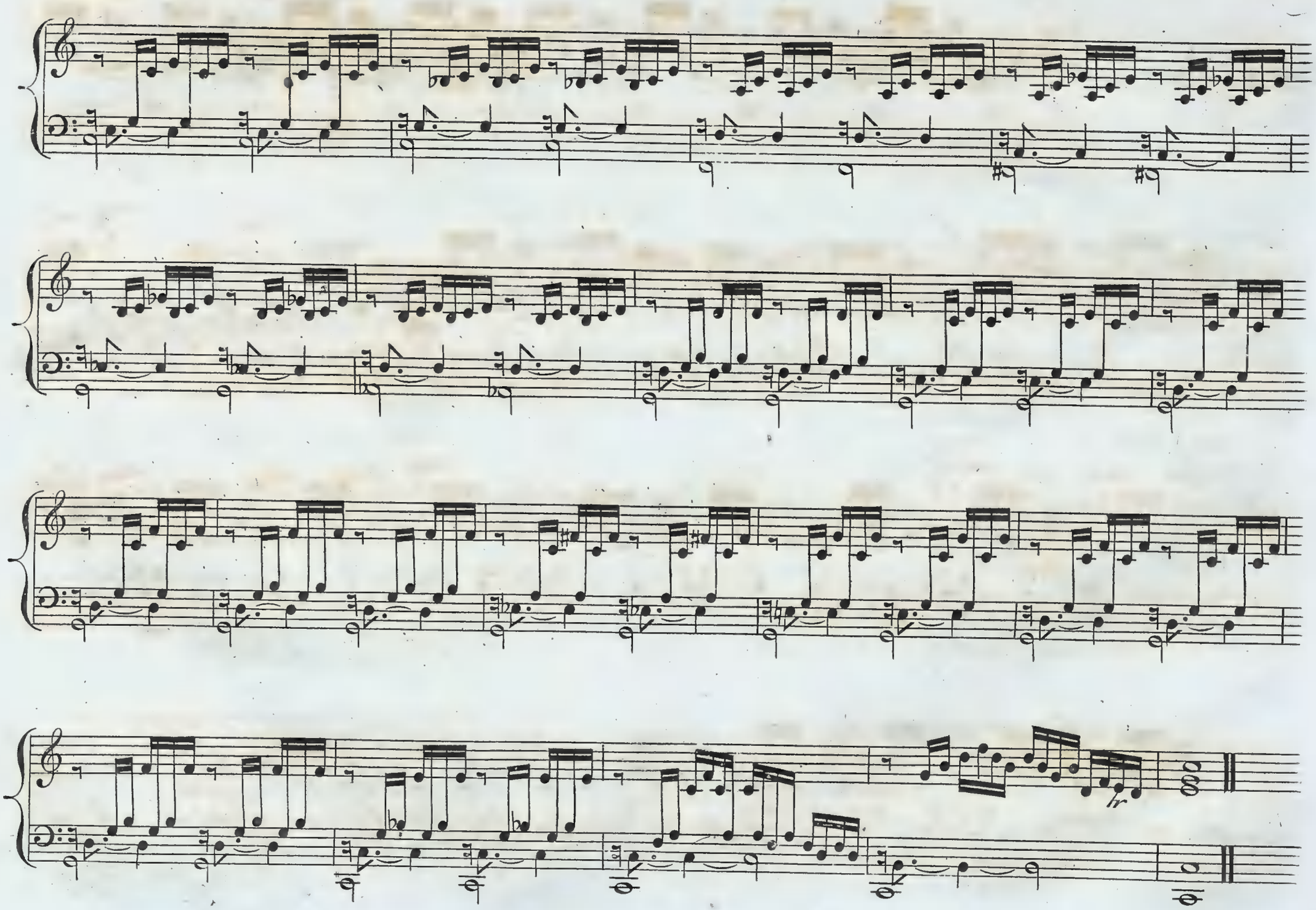
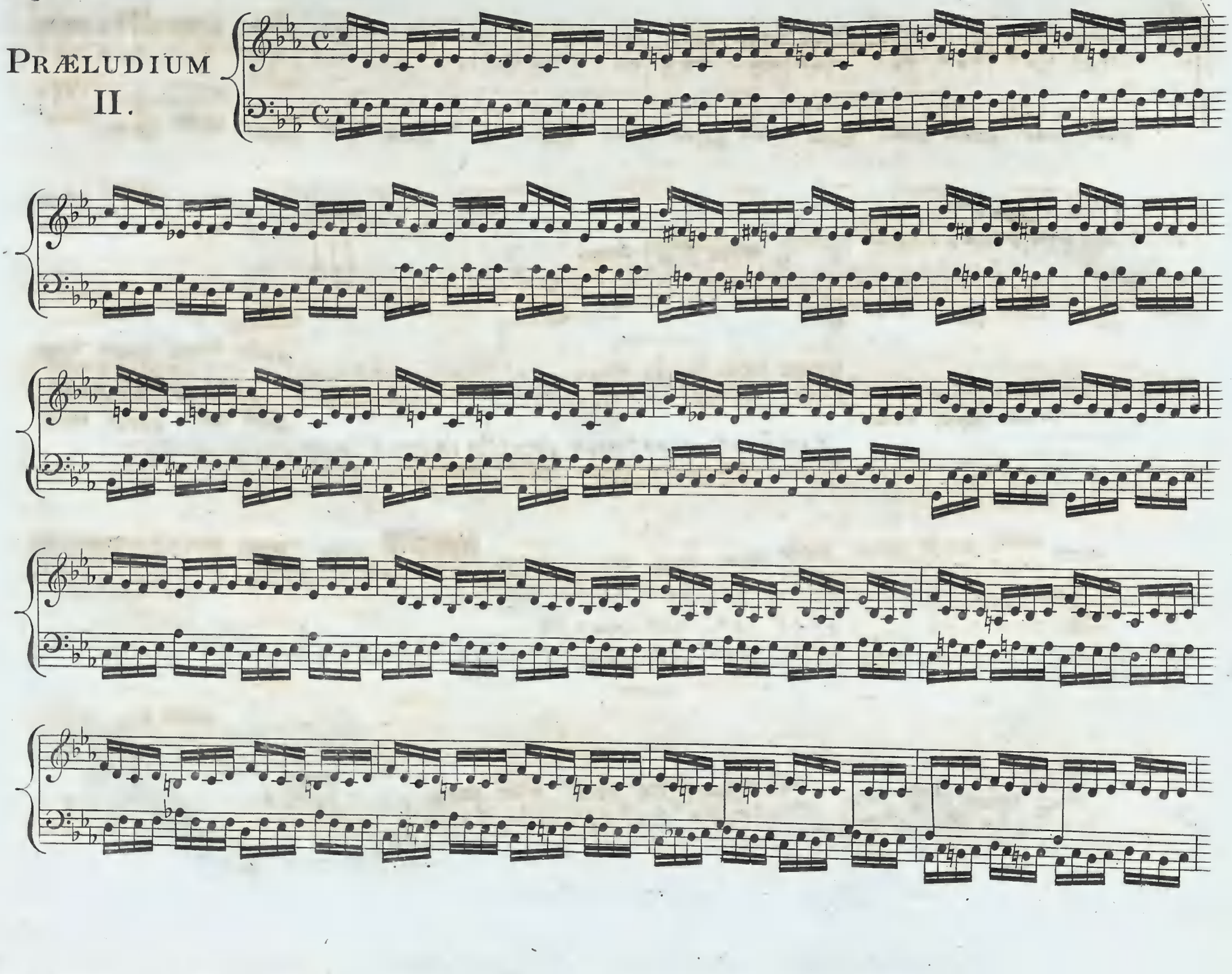




IN 4 PARTS.

FUGA I.

PRÆLUDIUM II.



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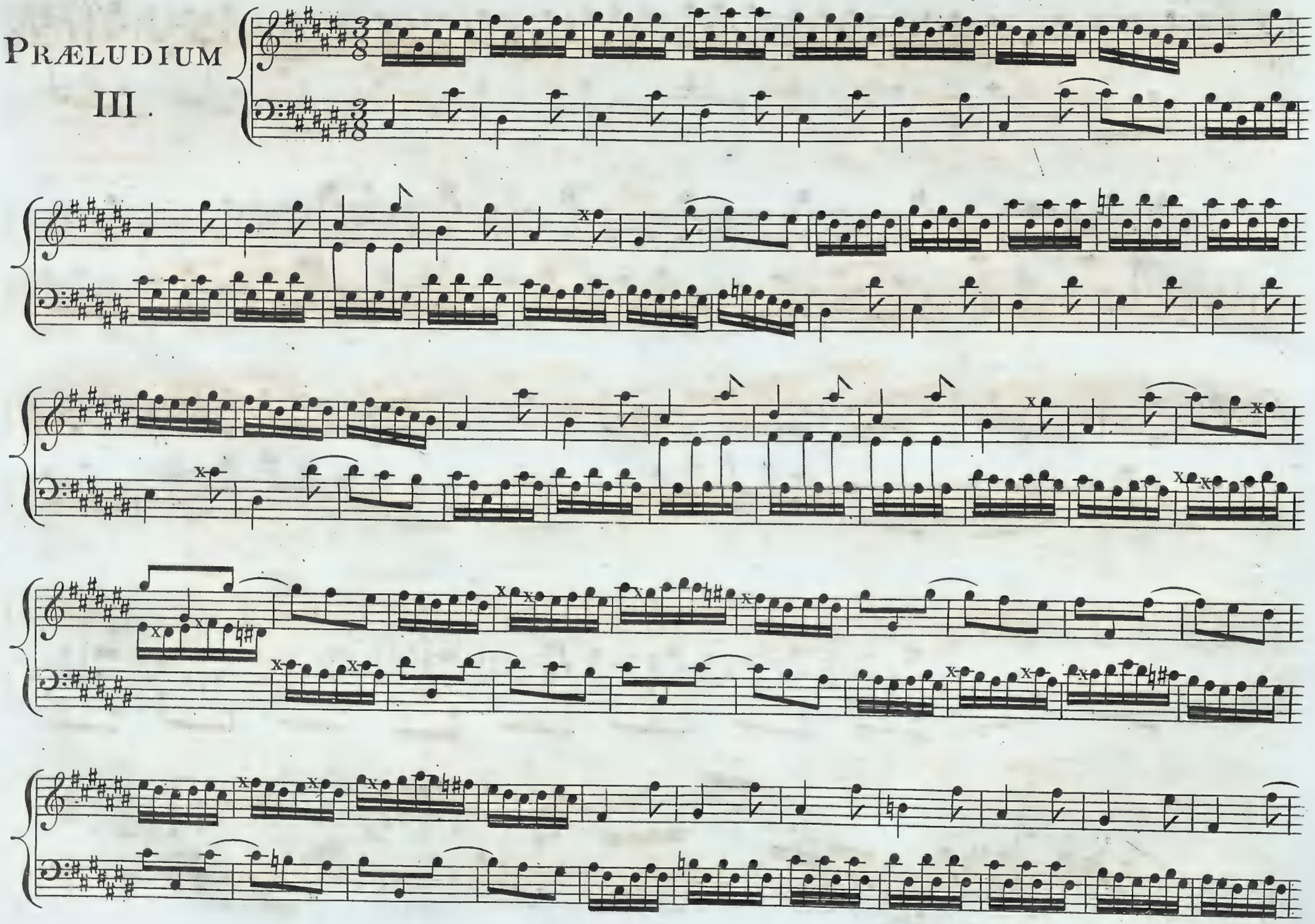
ALLEGRO

Fuga II.

In 3 Parts.

PRÆLUDIUM

III.



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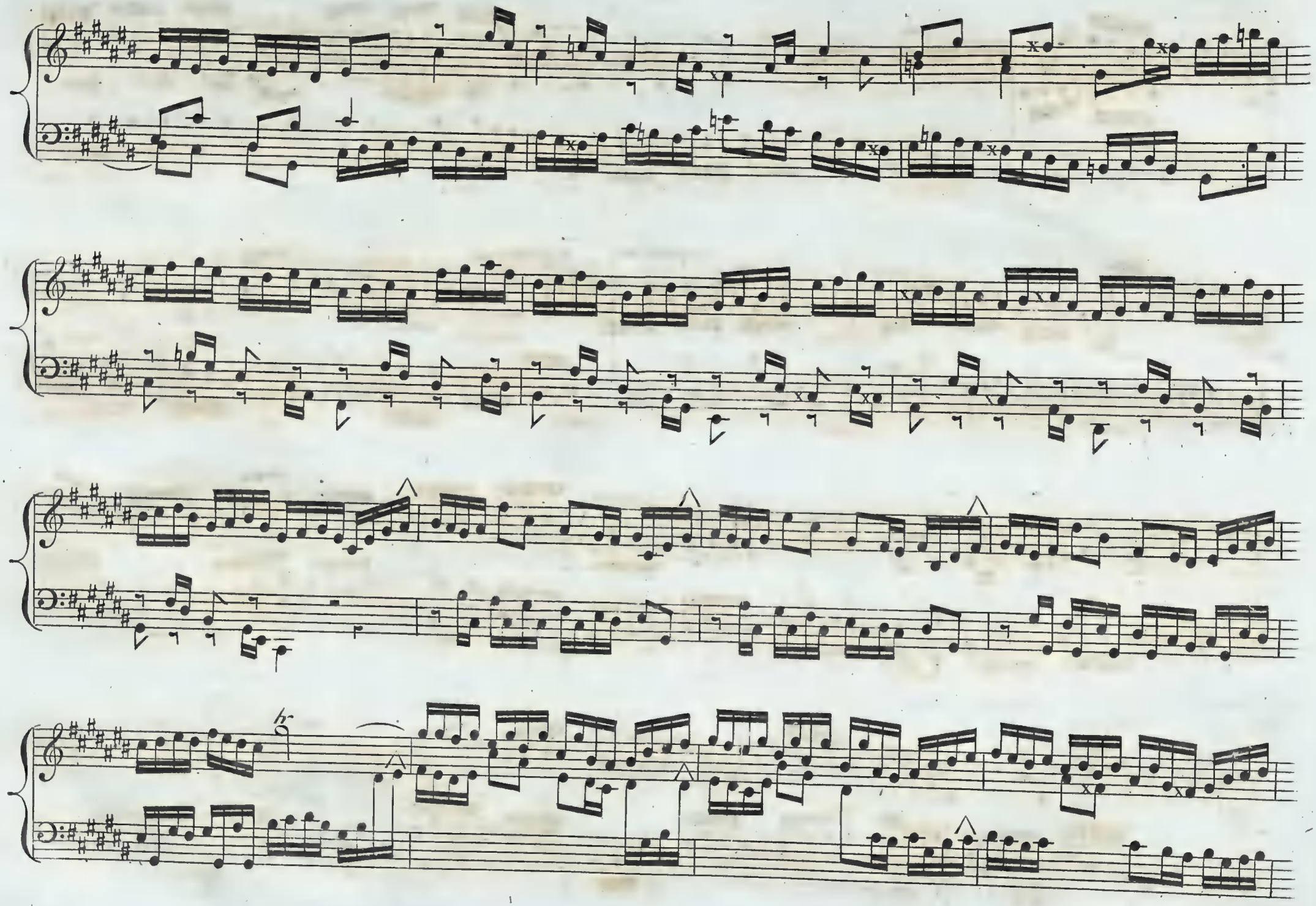
Fuga III.



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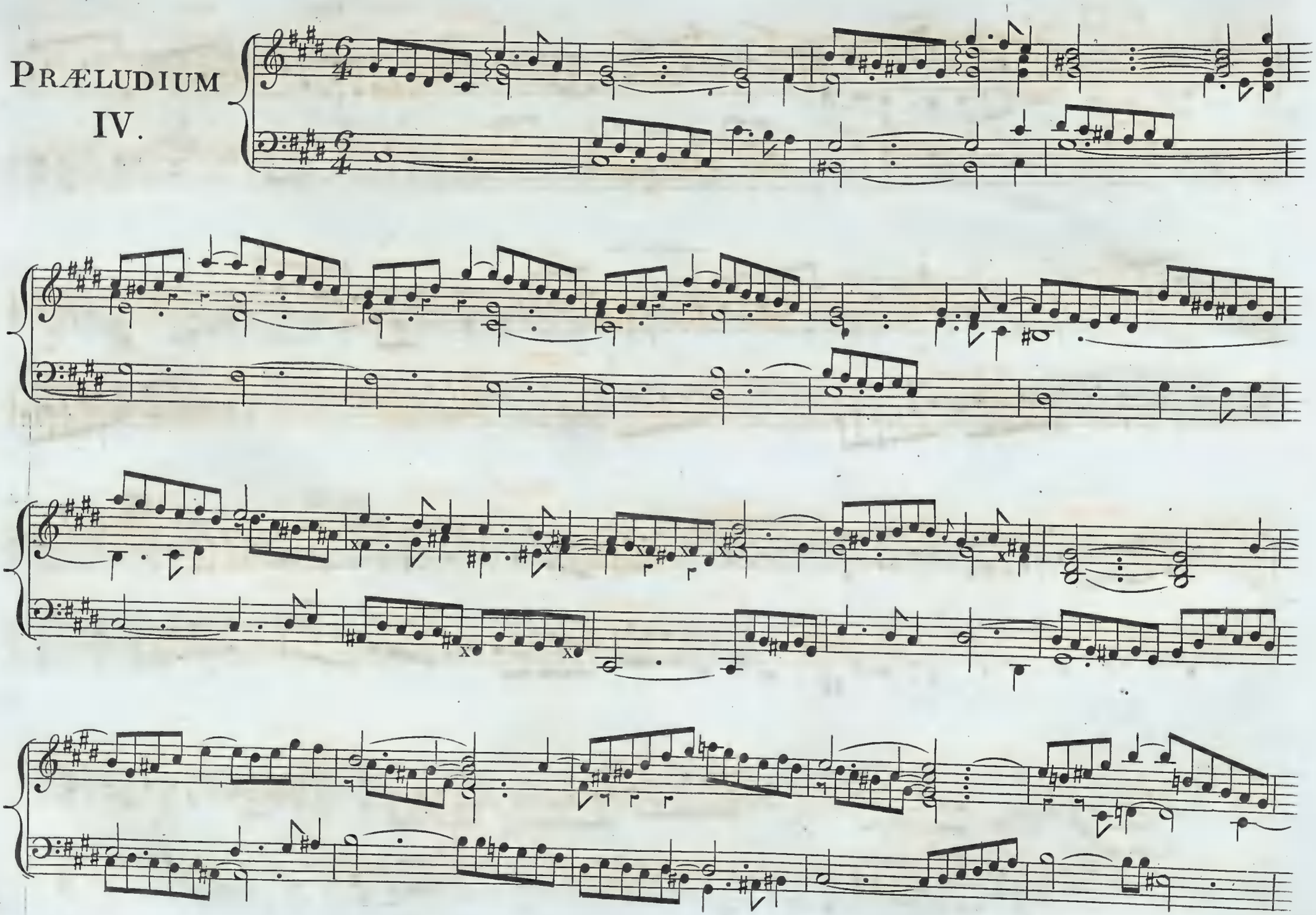

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Fuga IV.

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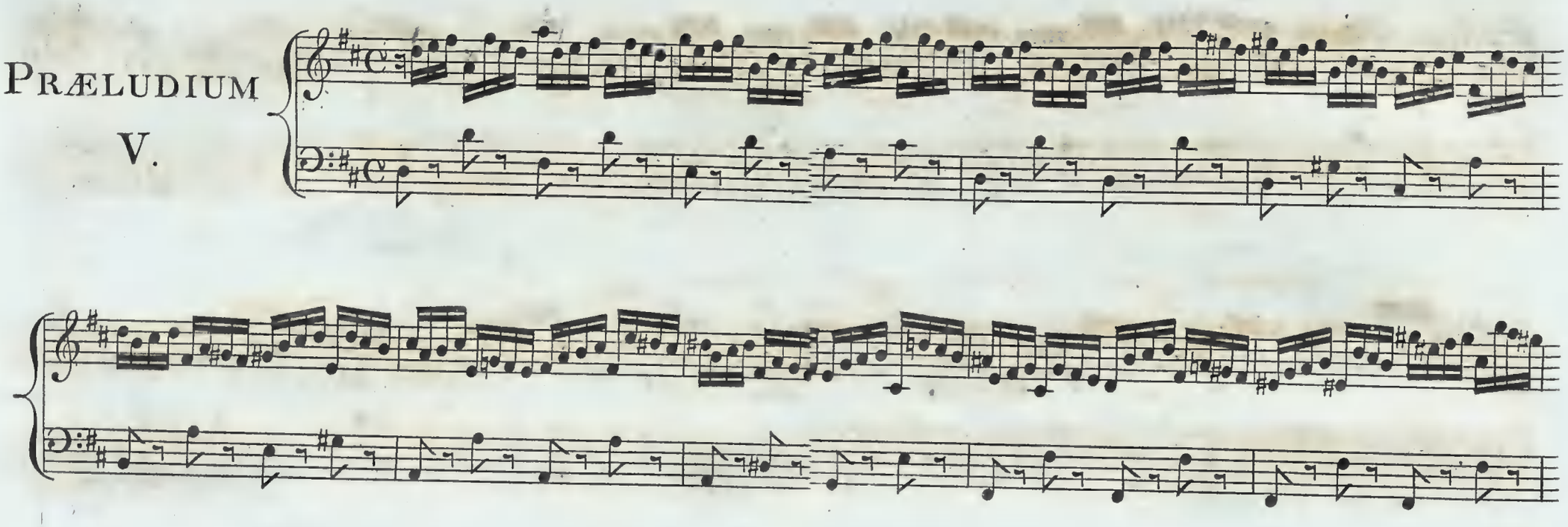

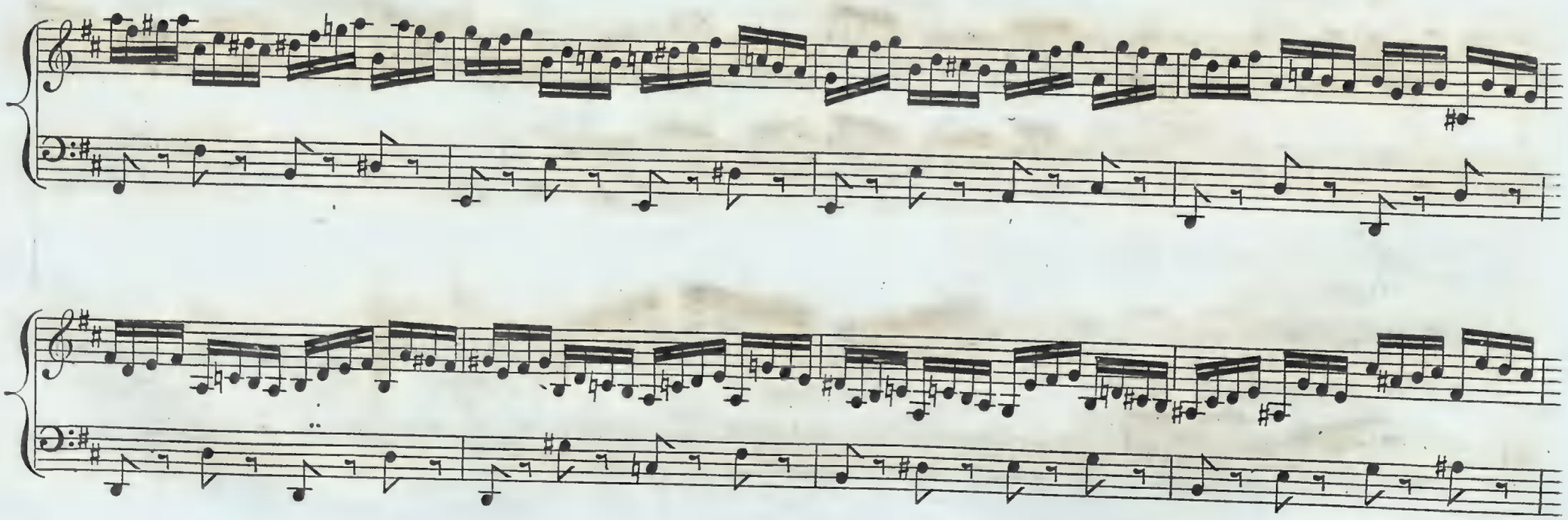

FUGA V.

IN 4 PARTS.

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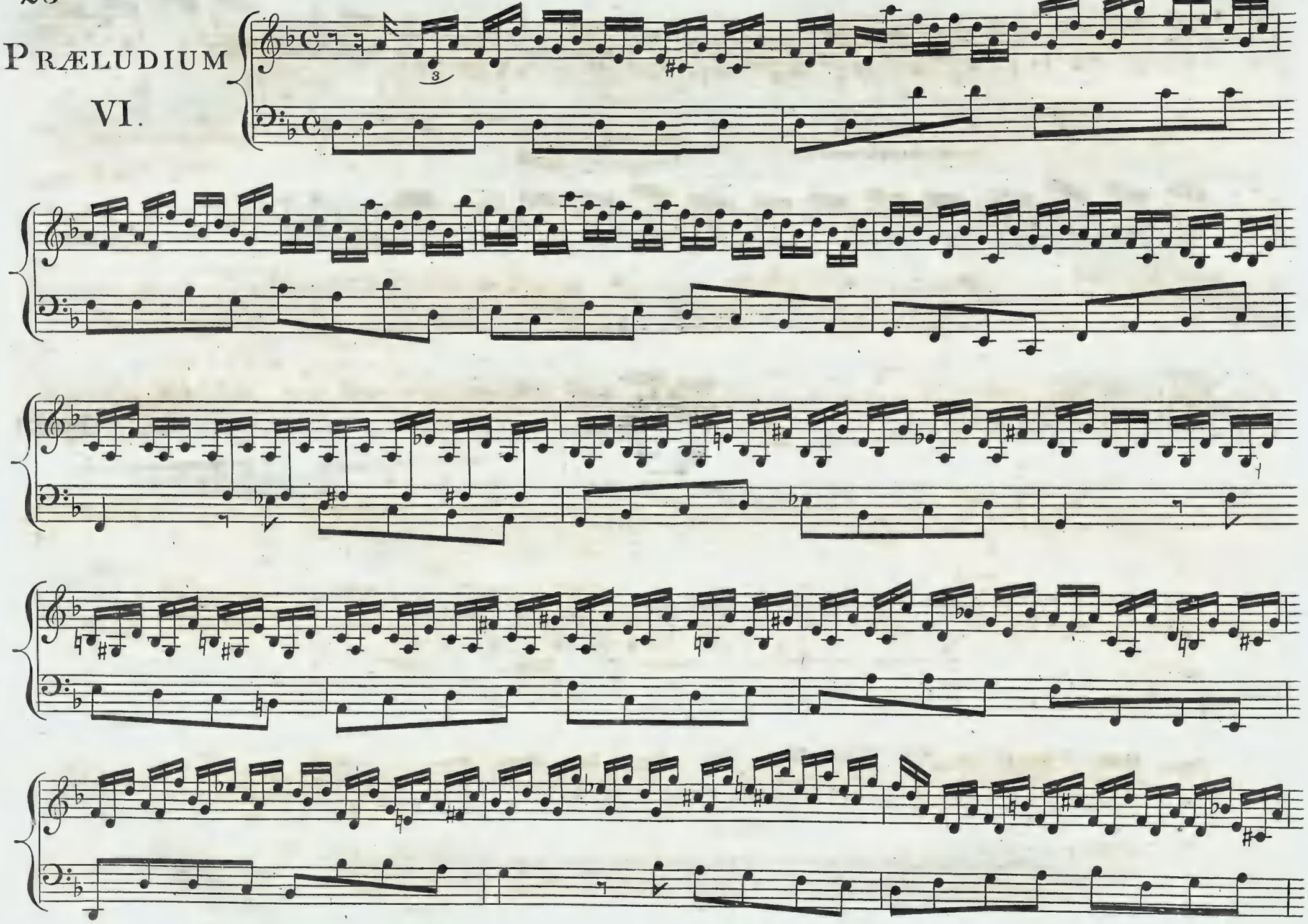
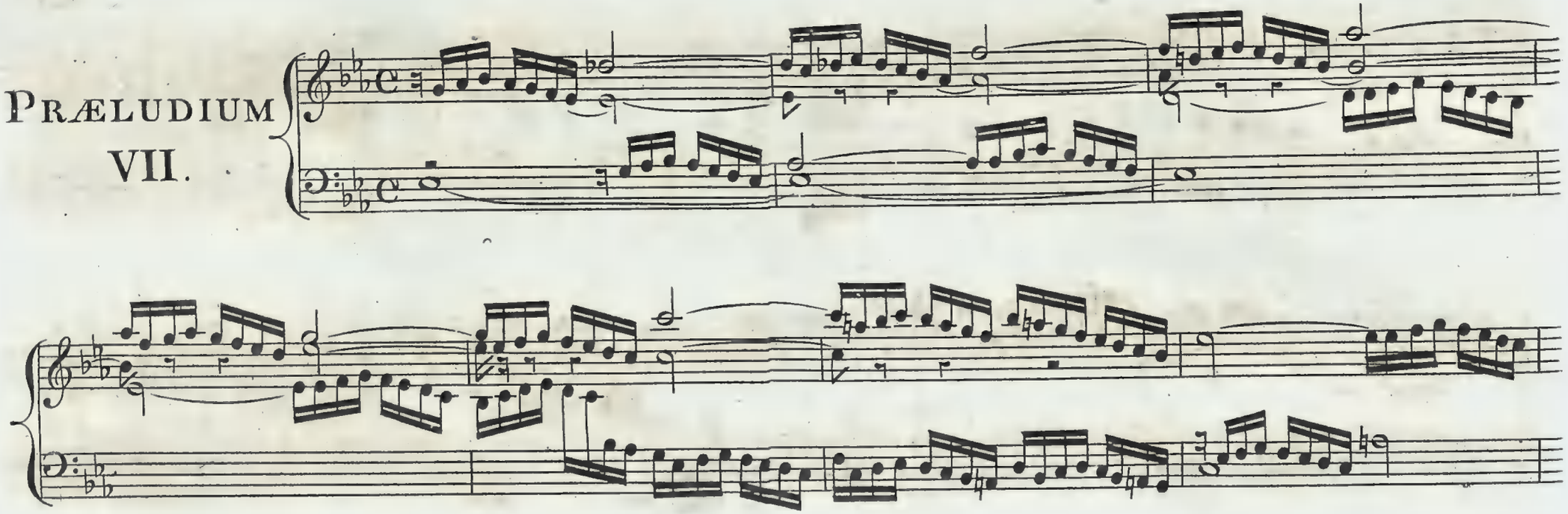


IN 3 PARTS.

FUGA VI.

PRÆLUDIUM VII.



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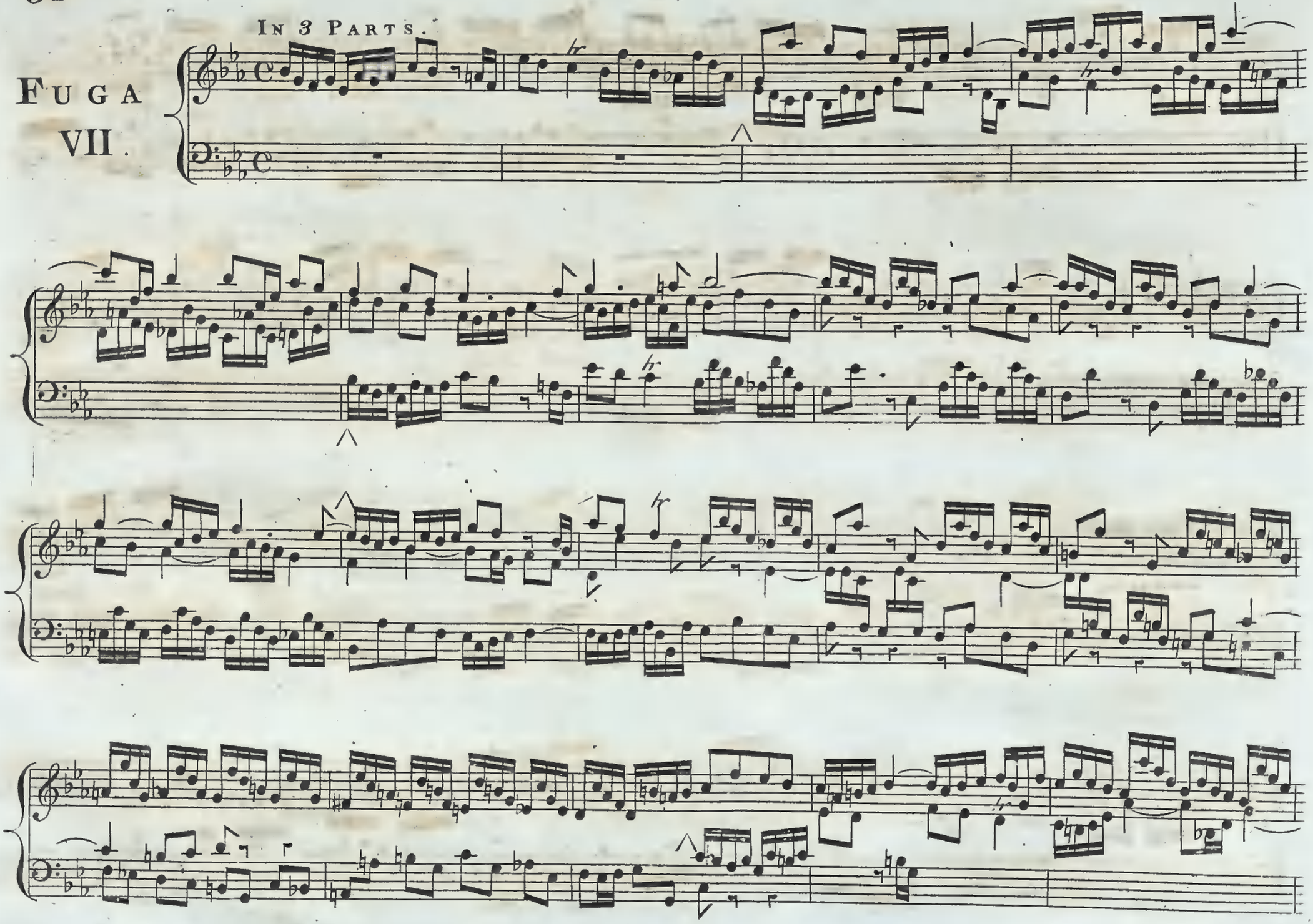
FUGA VII.

IN 3 PARTS.



PRÆLUDIUM VIII.

IN 3 PARTS.

FUGA VIII.

PRÆLUDIUM IX.

FUGA IX.

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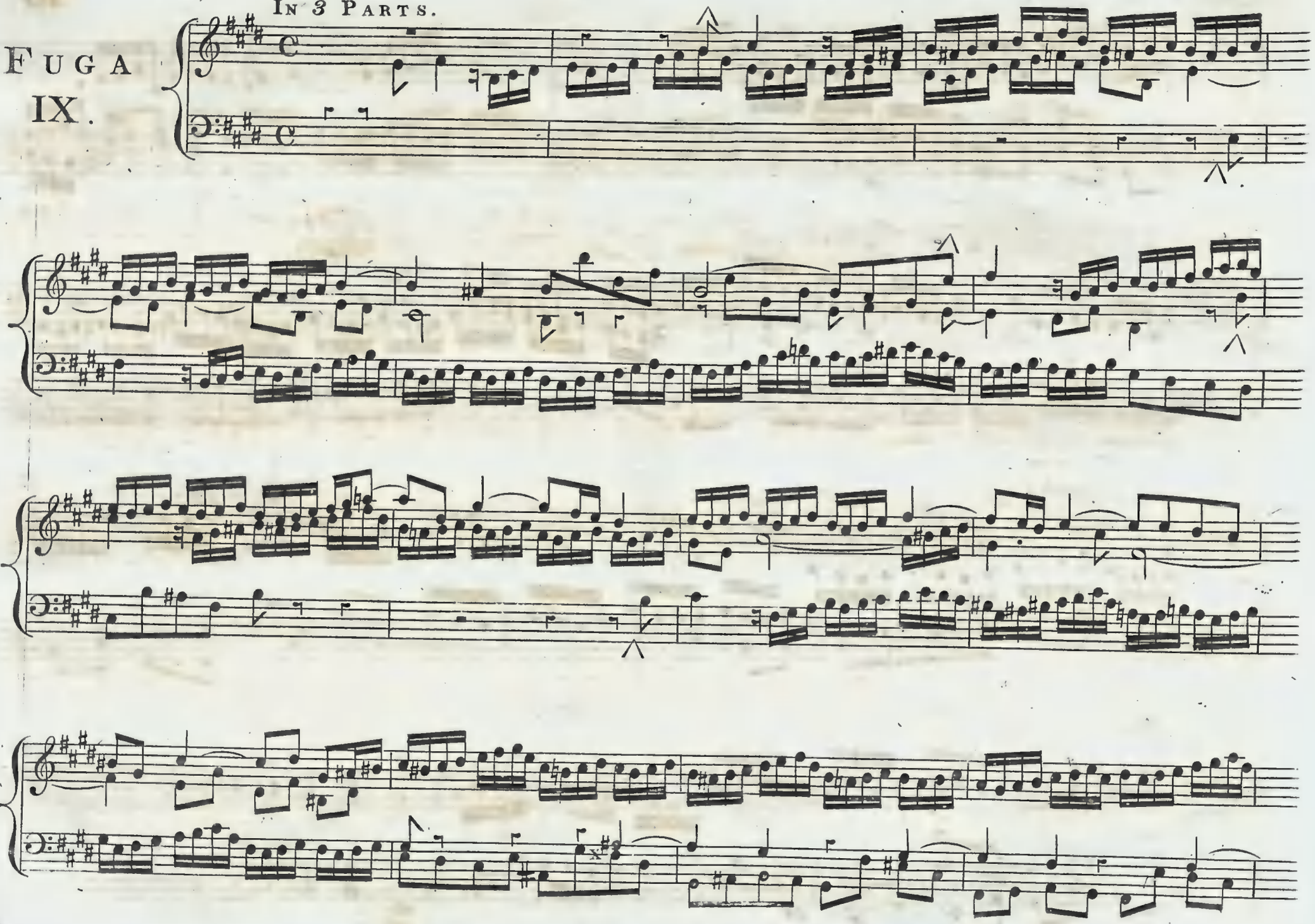

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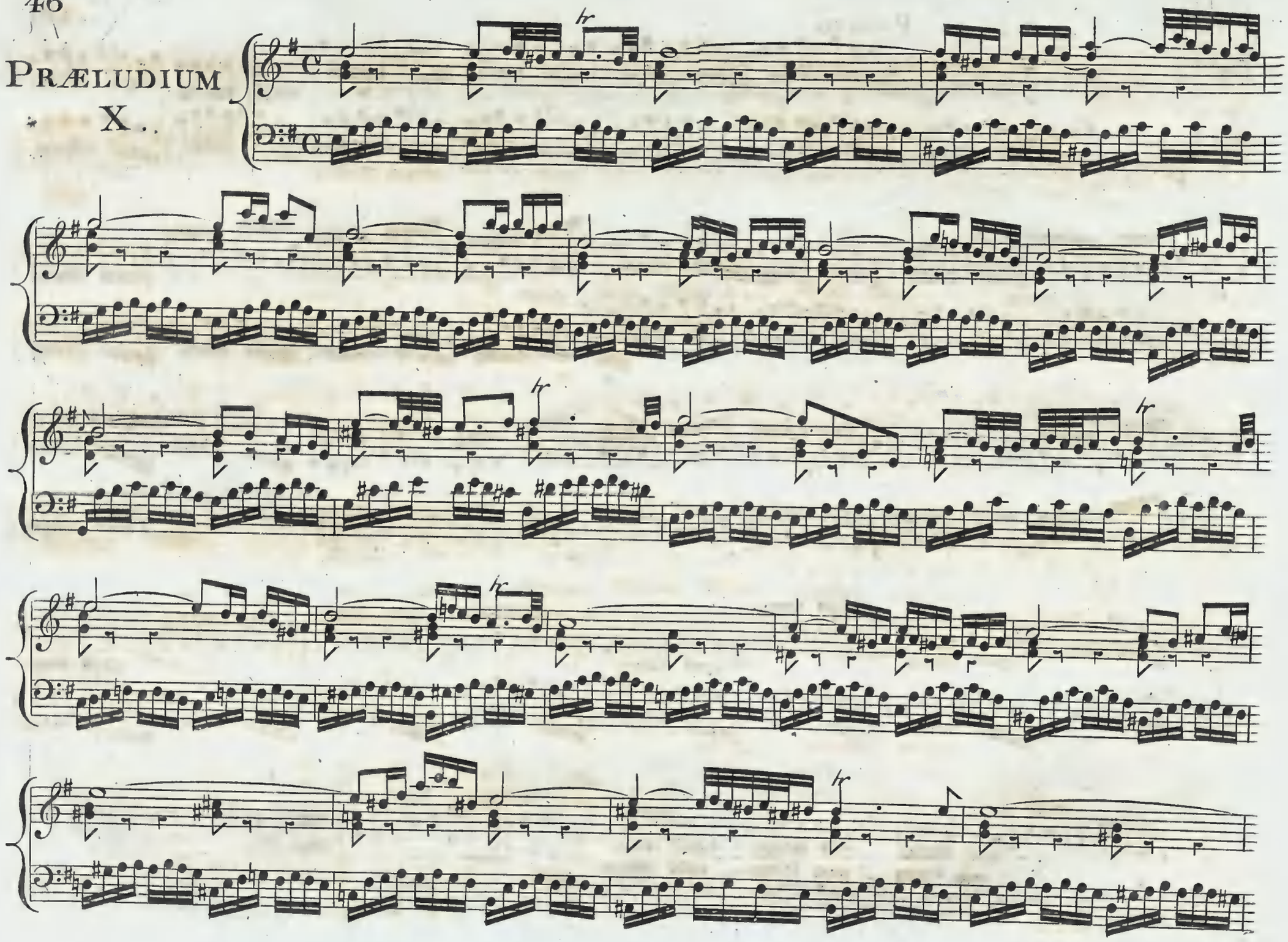

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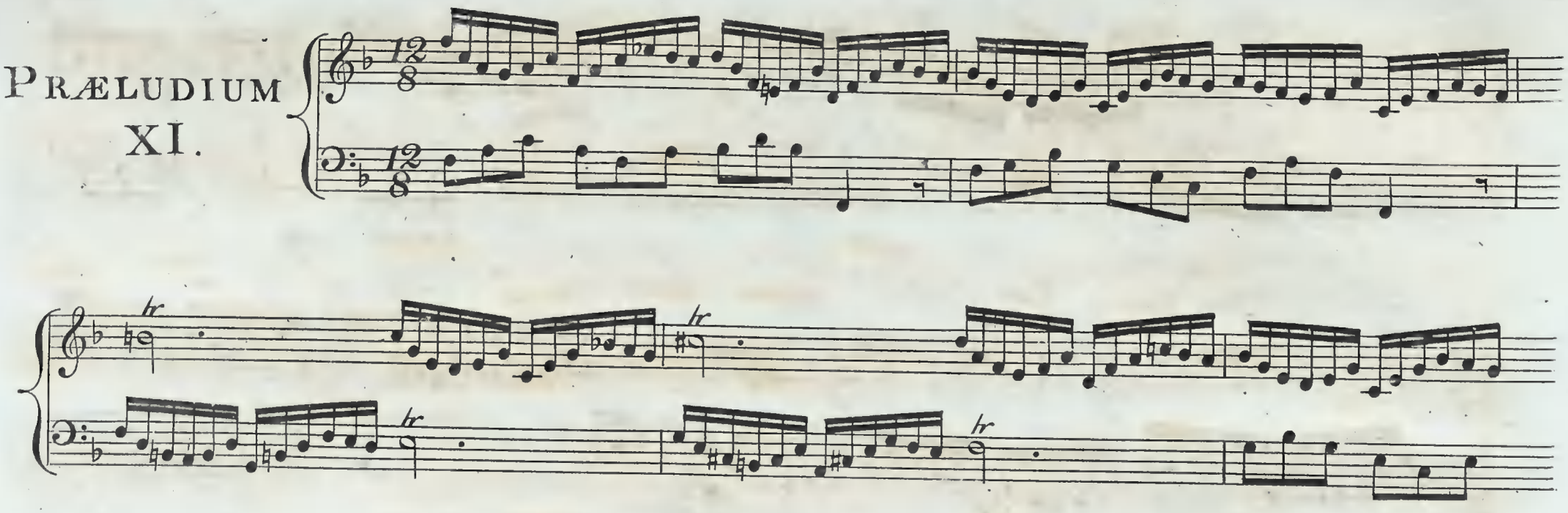

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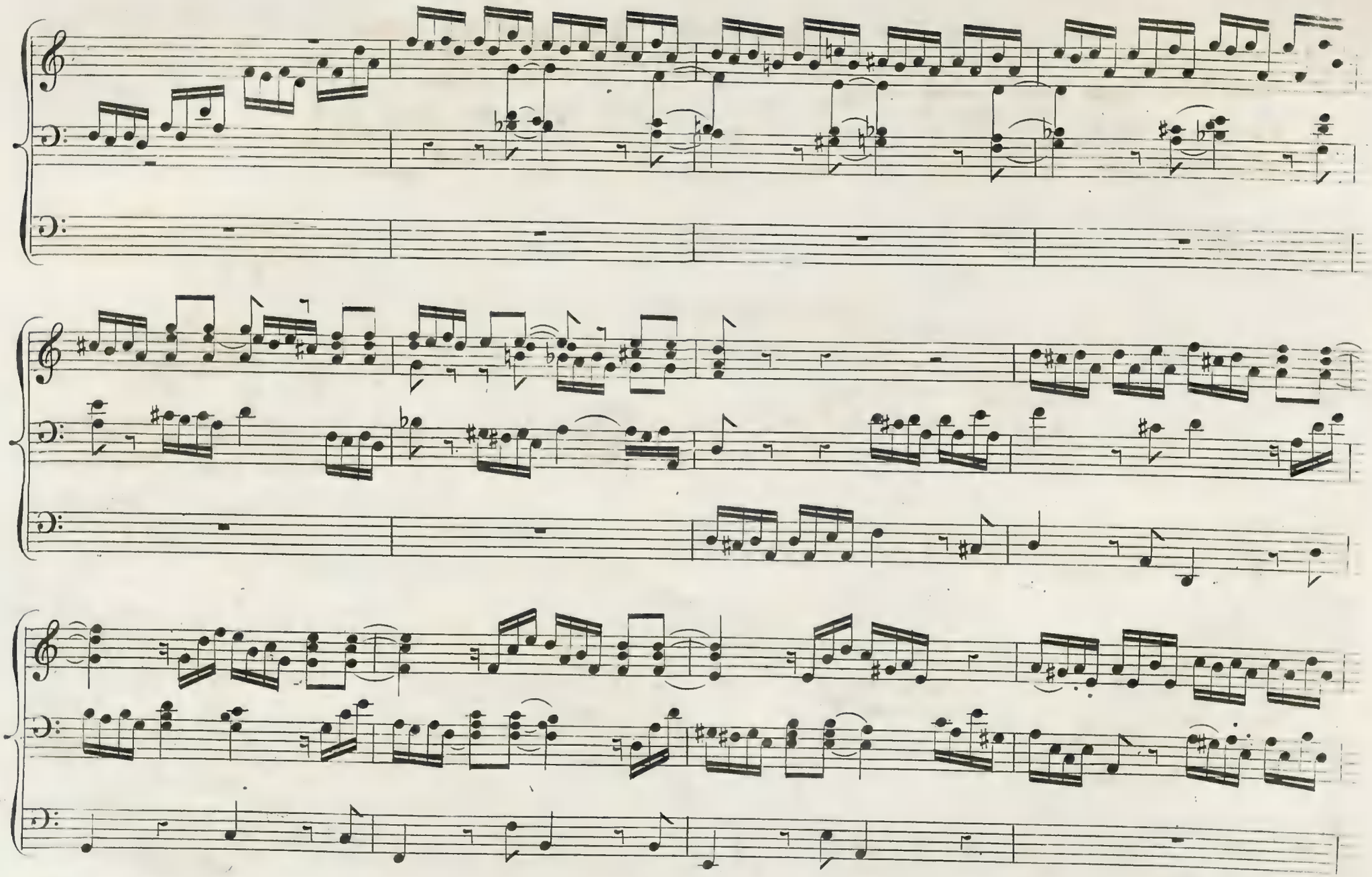

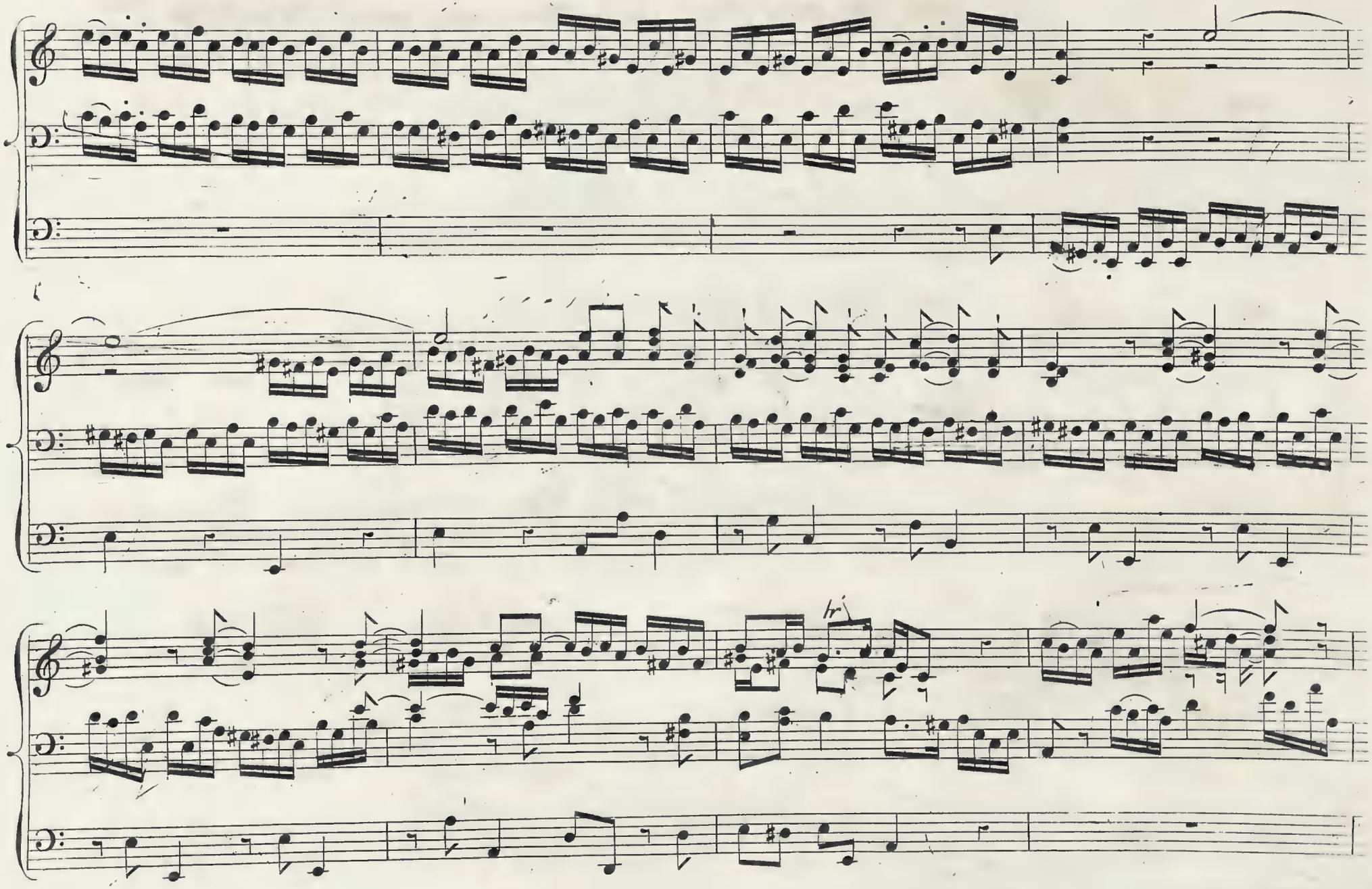
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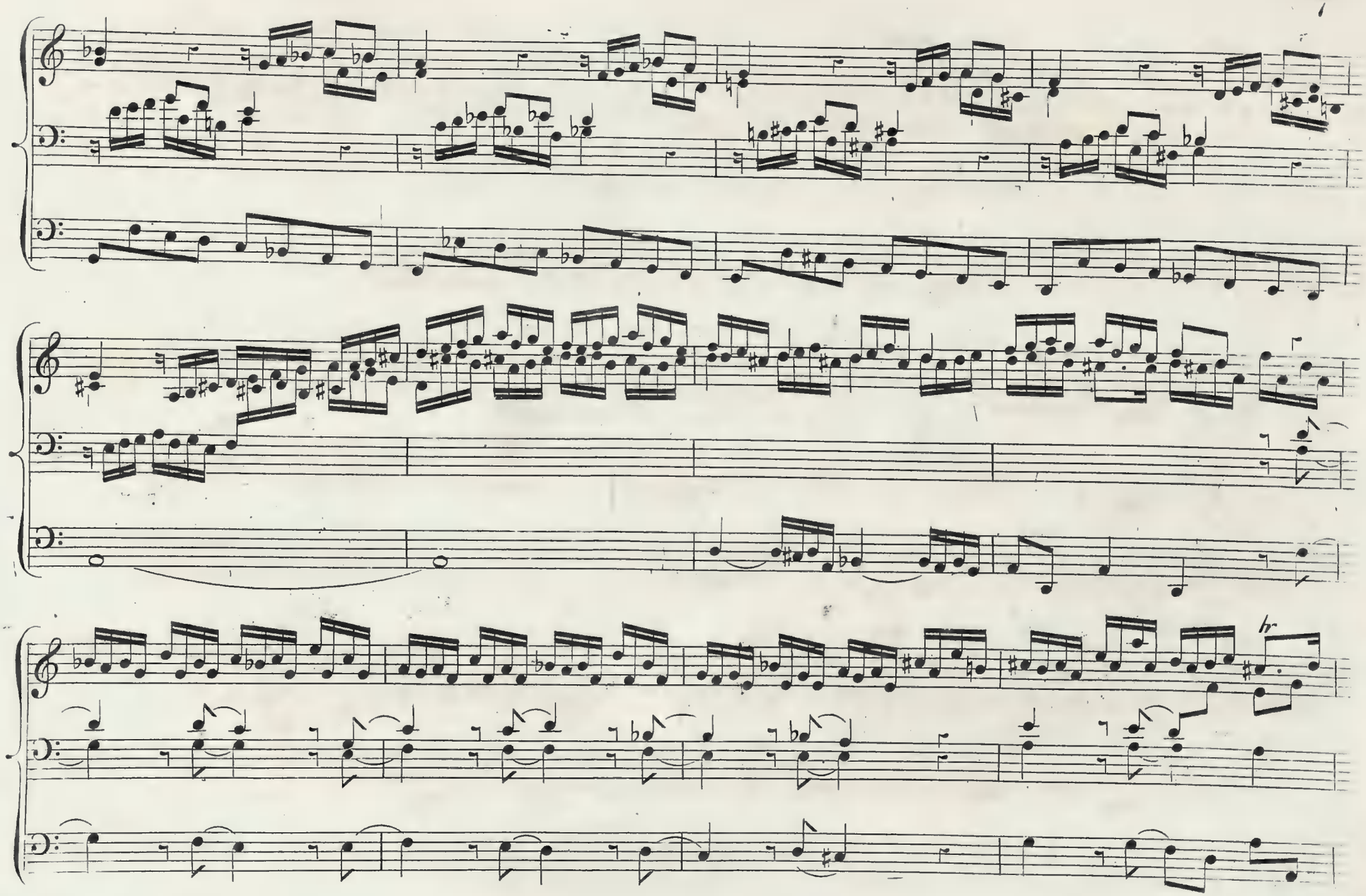

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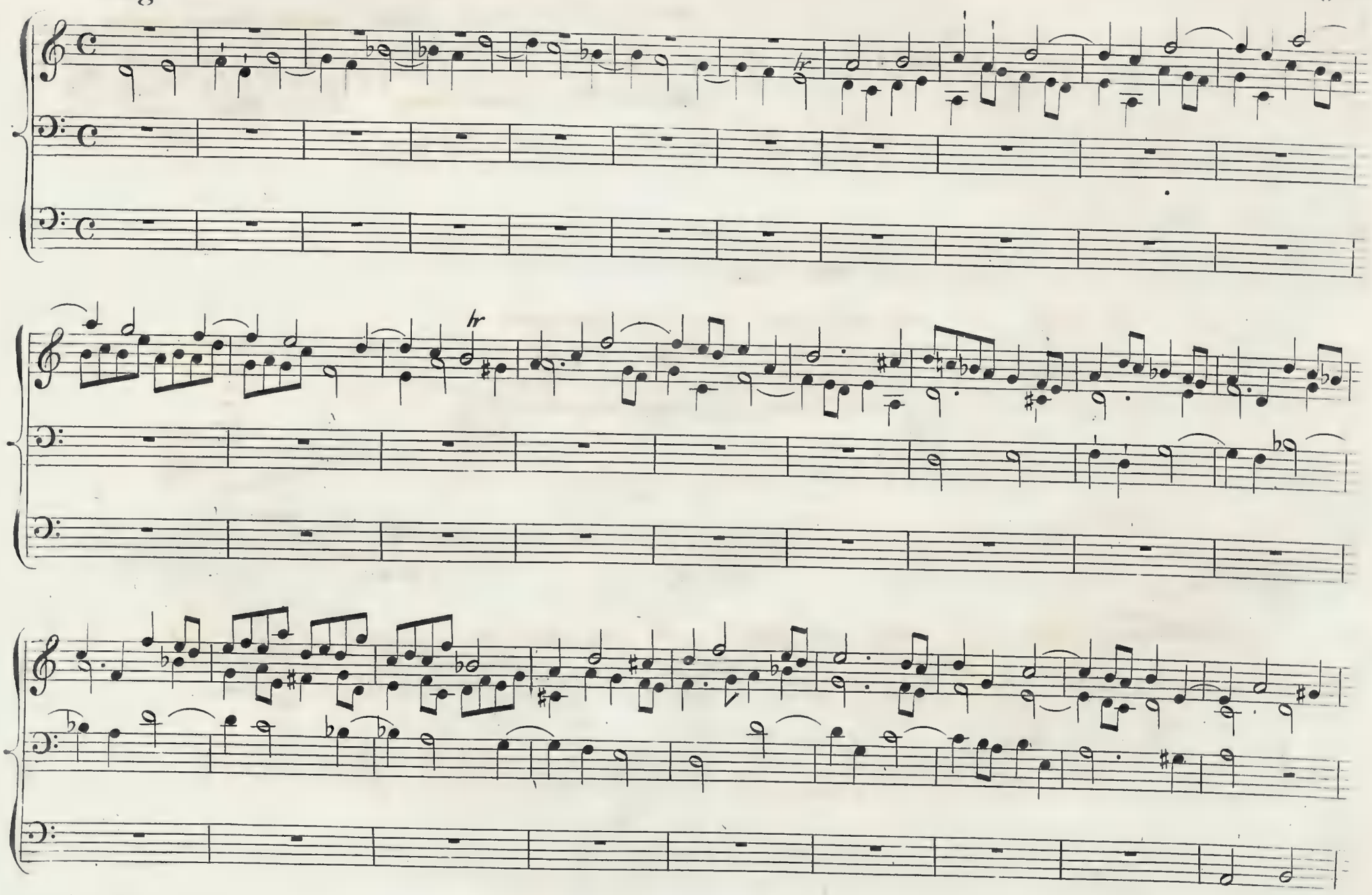

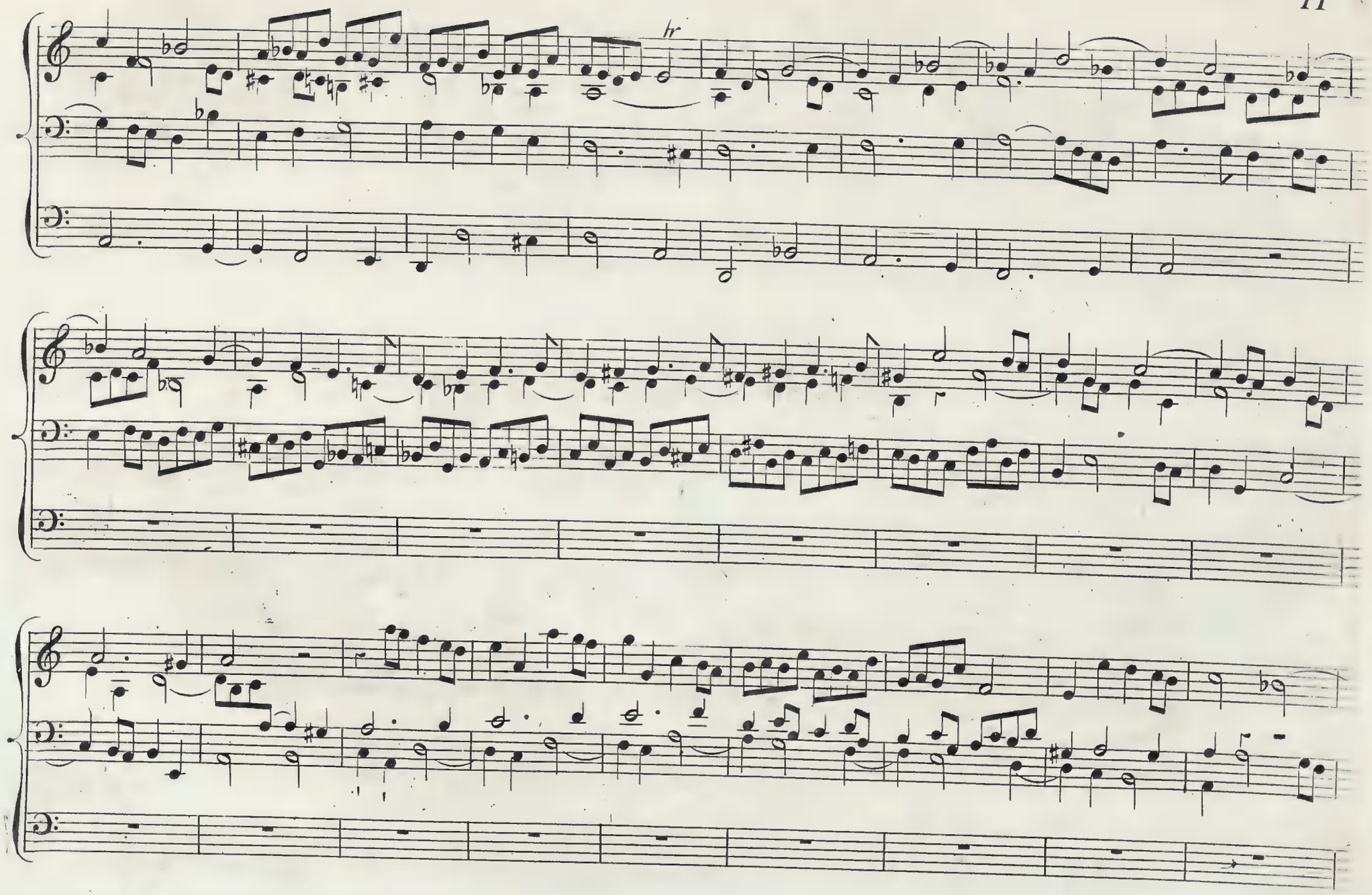
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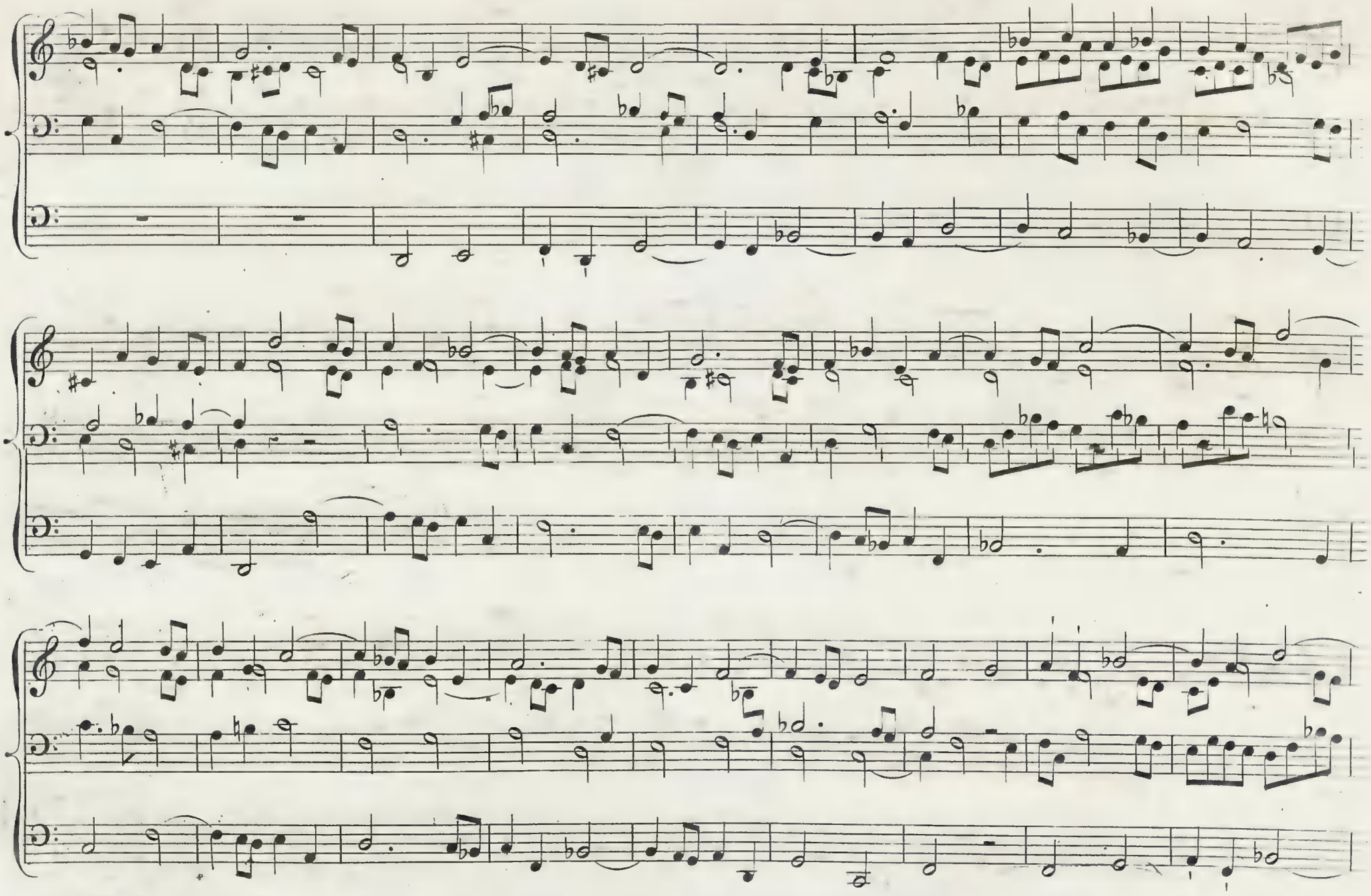

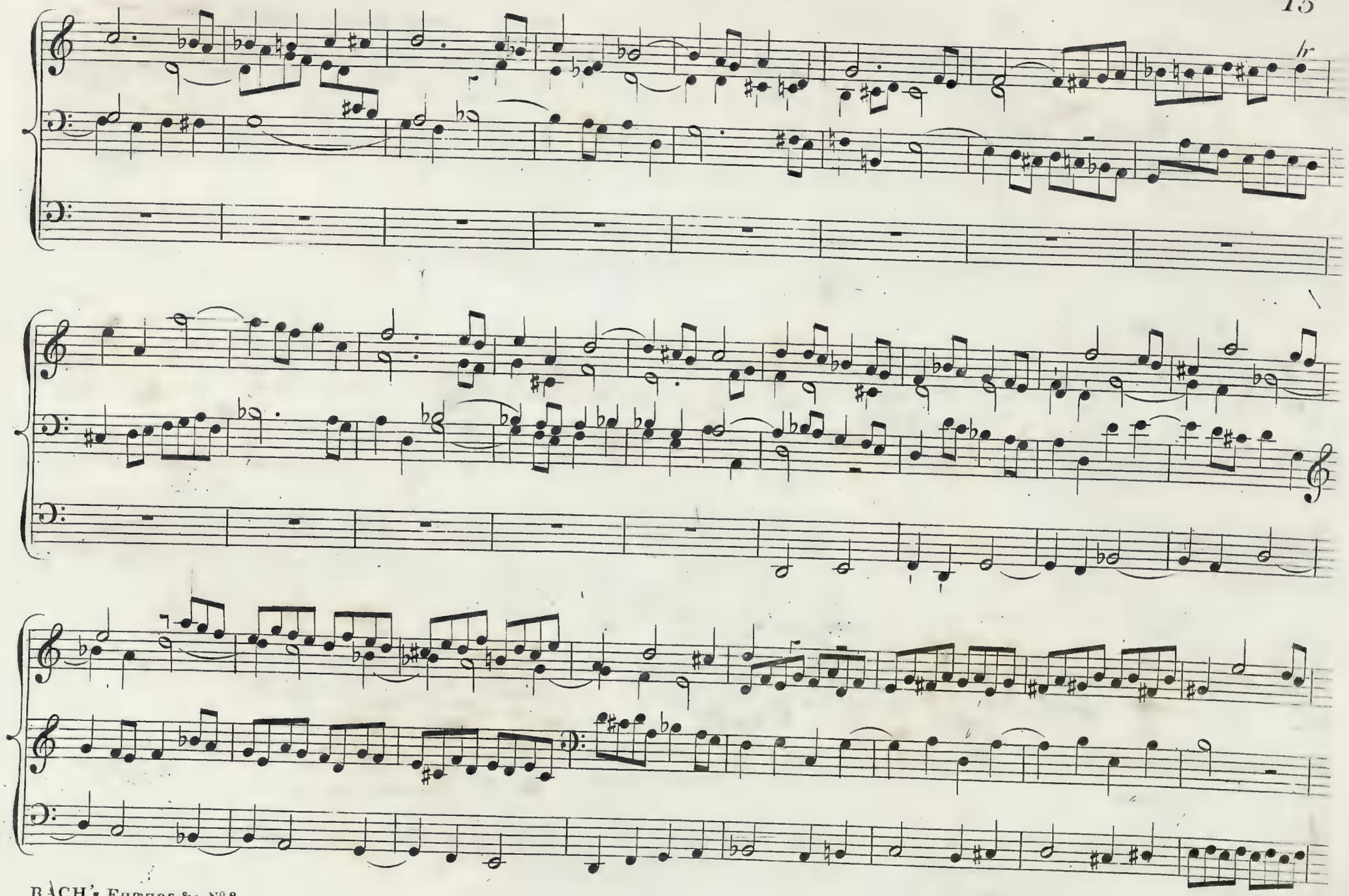
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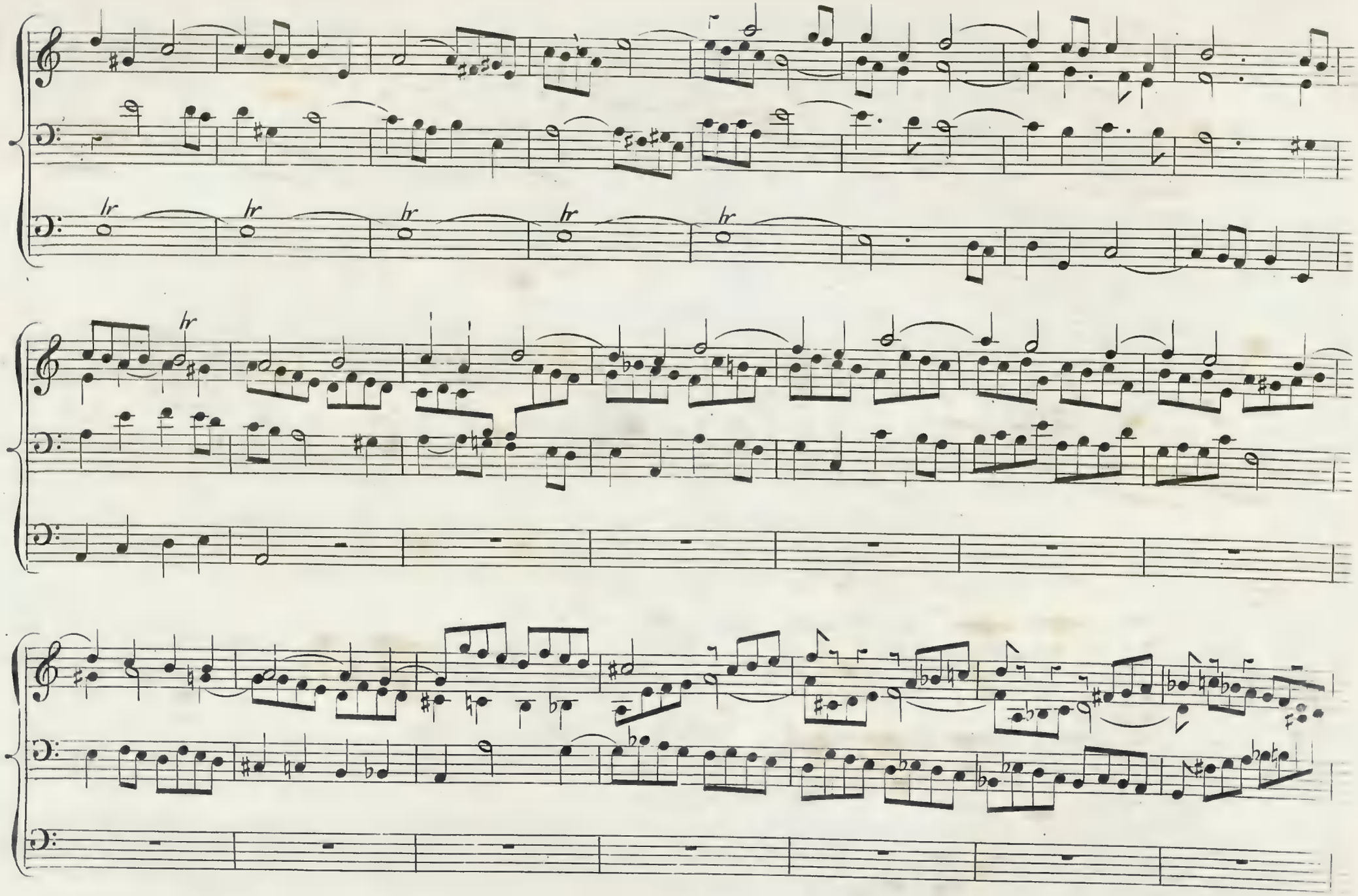
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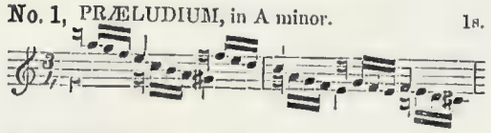

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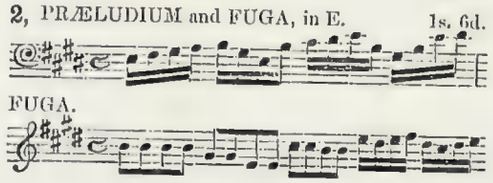

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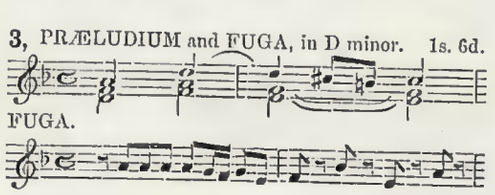

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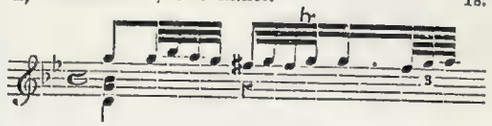

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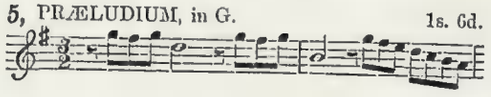

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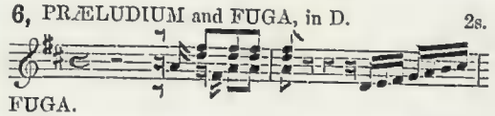

FUGA.

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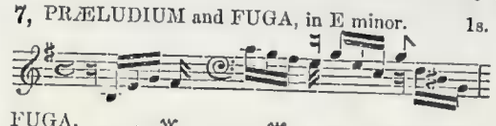
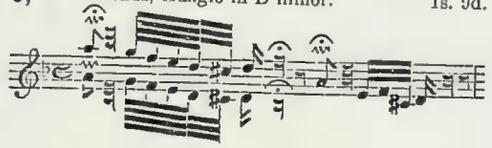


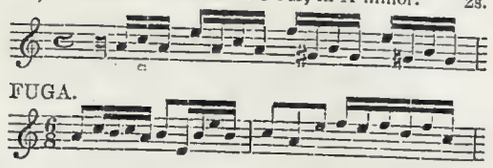
FUGA.

8, FUGA, in G minor. 1s. 3d.

9, TOCCATA, Adagio in D minor. 1s. 9d.

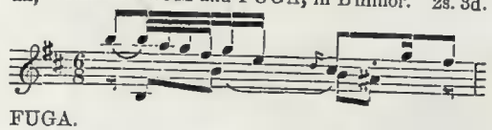


10, PRÆLUDIUM and FUGA, in A minor. 2s.



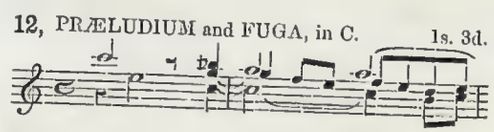
FUGA.

11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.



FUGA.

12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



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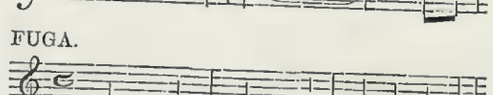
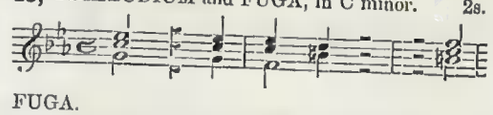
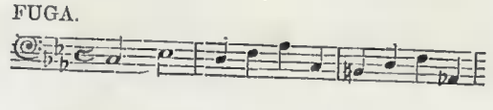


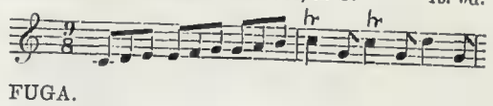
13, PRÆLUDIUM and FUGA, in C minor. 2s.



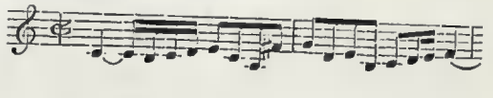
FUGA.



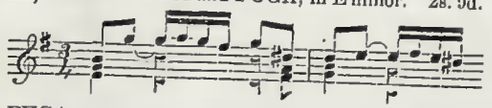
14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



FUGA.

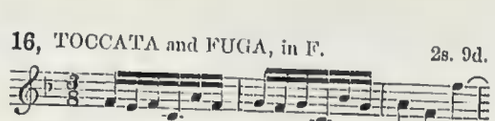


15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.



FUGA.

16, TOCCATA and FUGA, in F. 2s. 9d.



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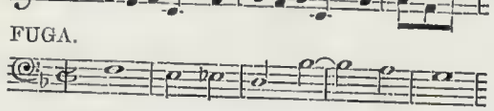
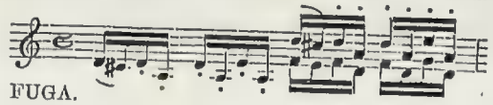
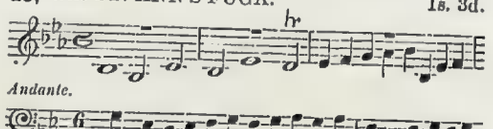


17, TOCCATA and FUGA, in D minor. 2s. 6d.

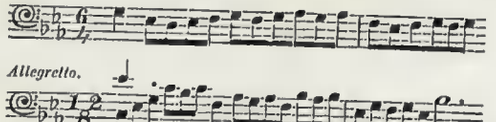


FUGA.

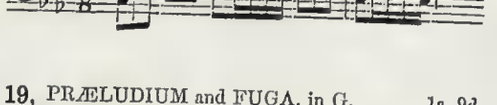
18, The ST. ANN'S FUGA. 1s. 3d.



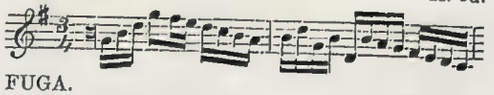
Andante.



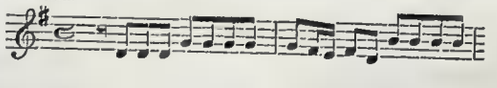
Allegretto.



19, PRÆLUDIUM and FUGA, in G. 1s. 9d.



FUGA.



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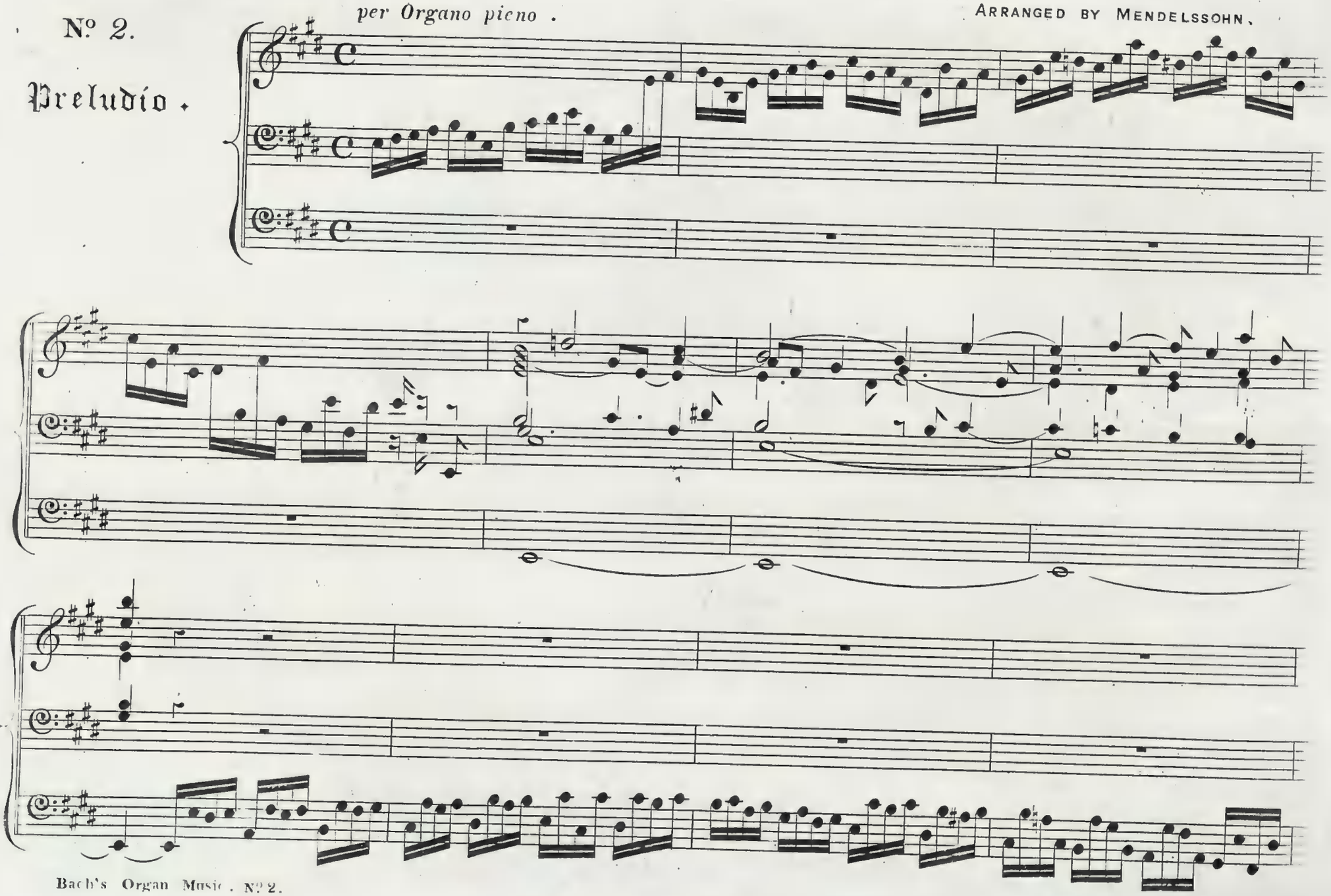
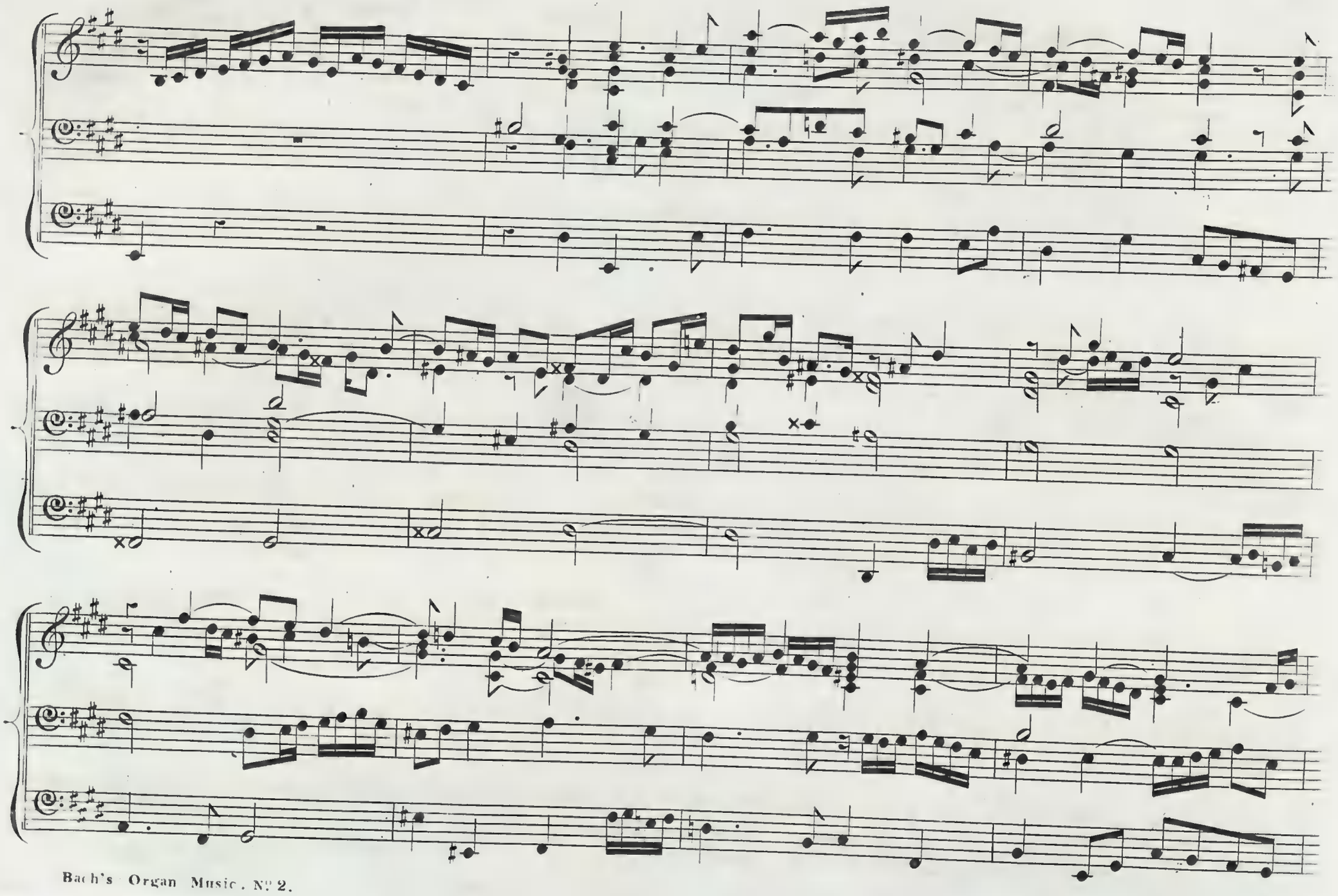
Nº 2.

Preludio.

per Organo pieno .

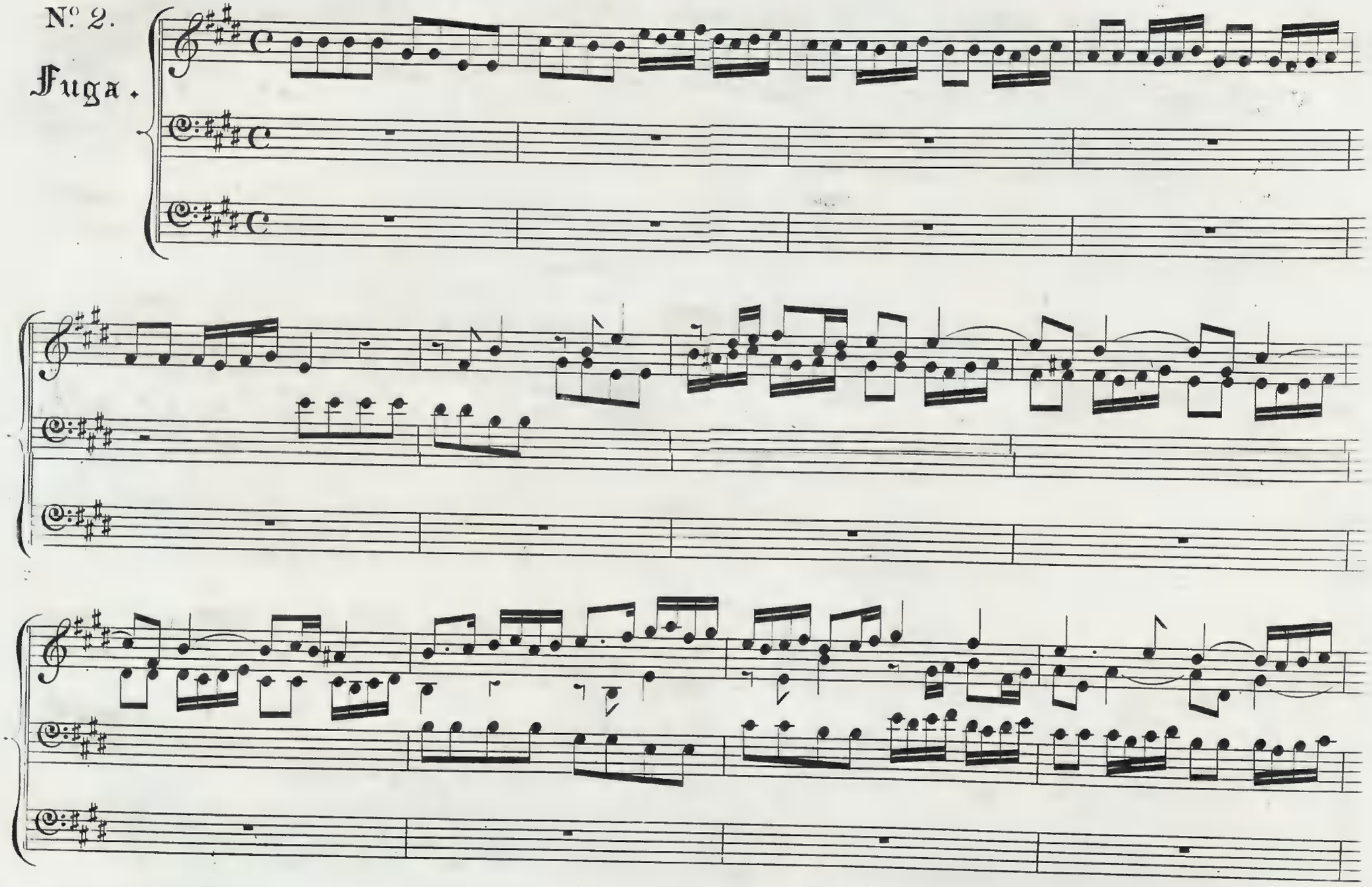
ARRANGED BY MENDELSSOHN.

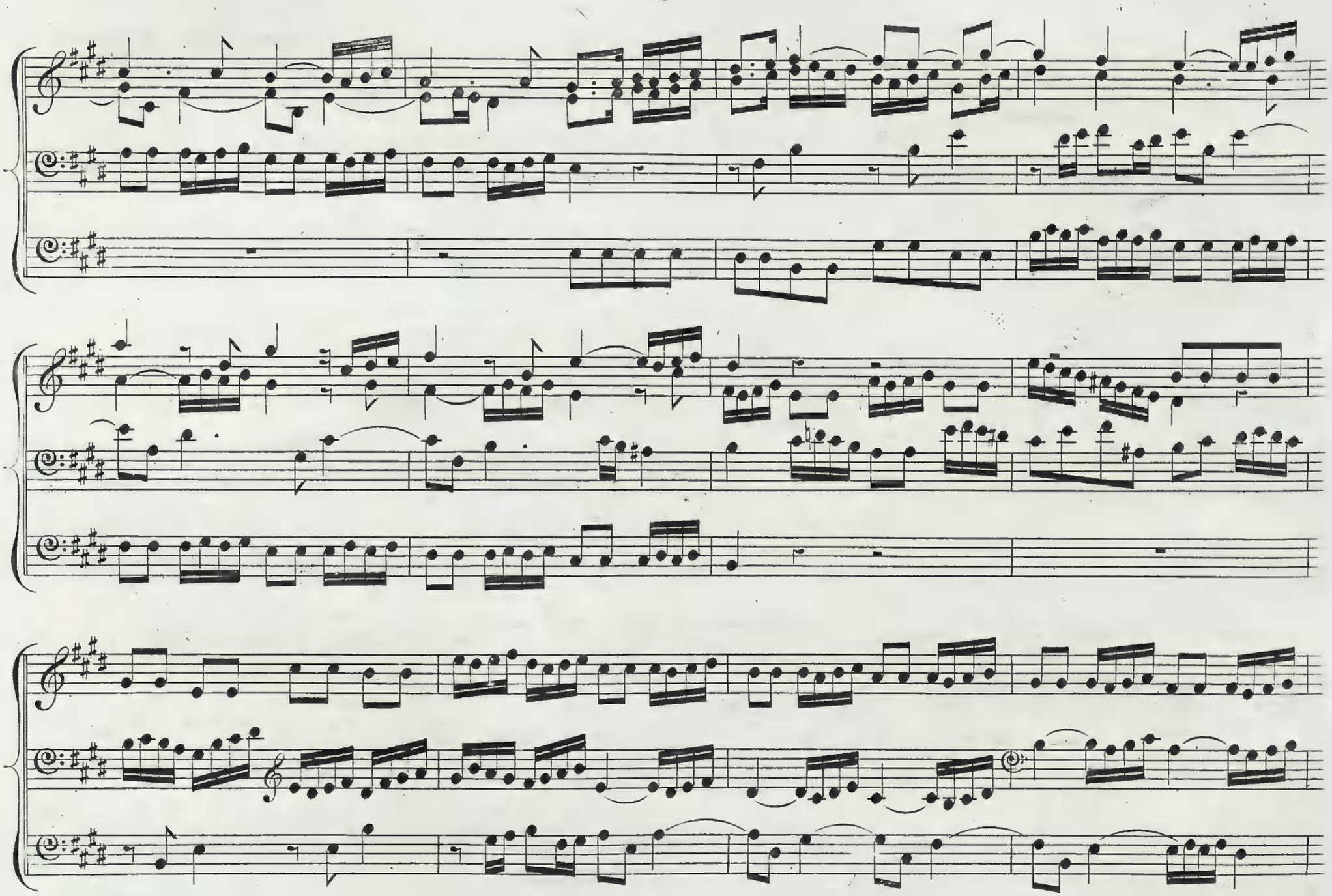


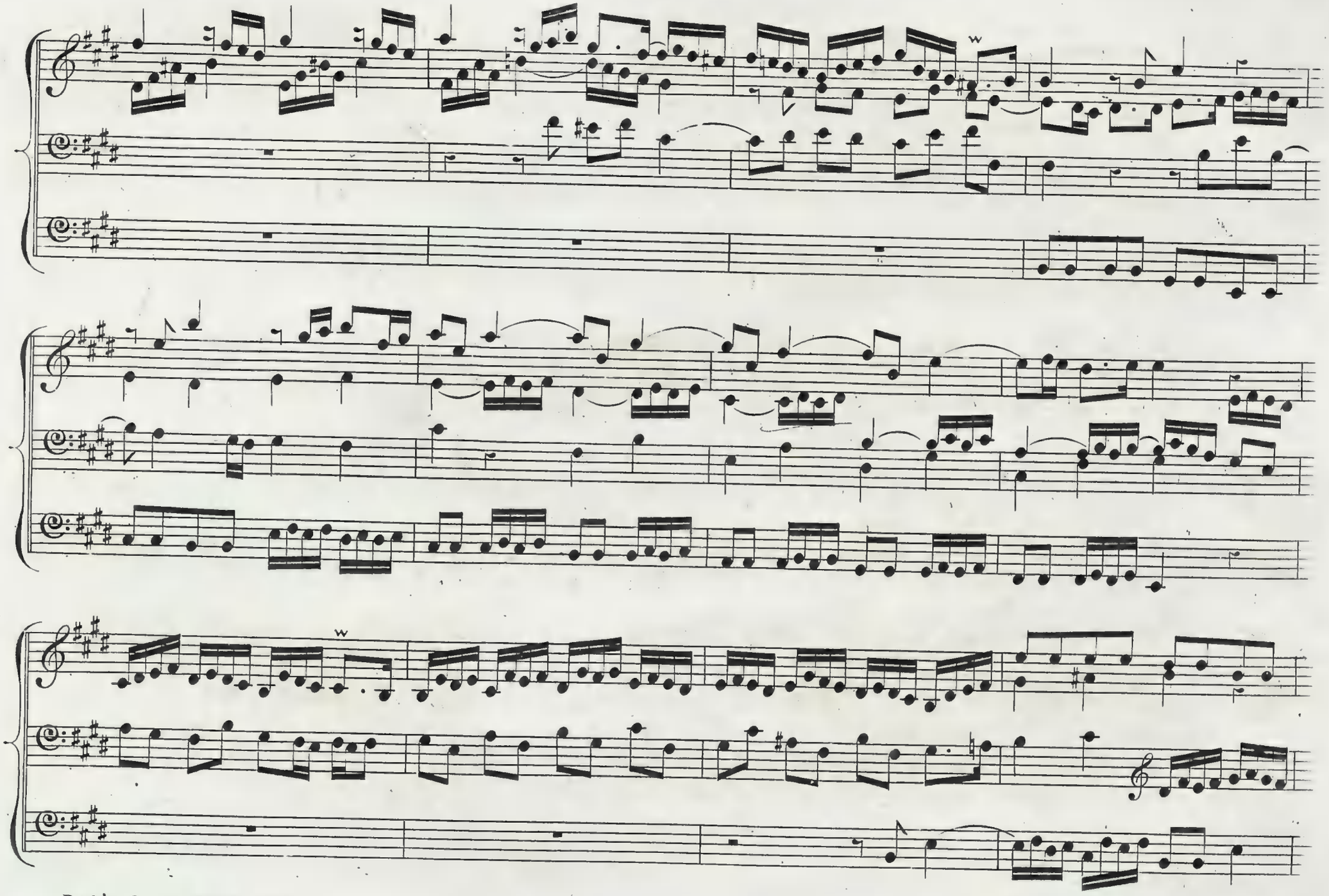


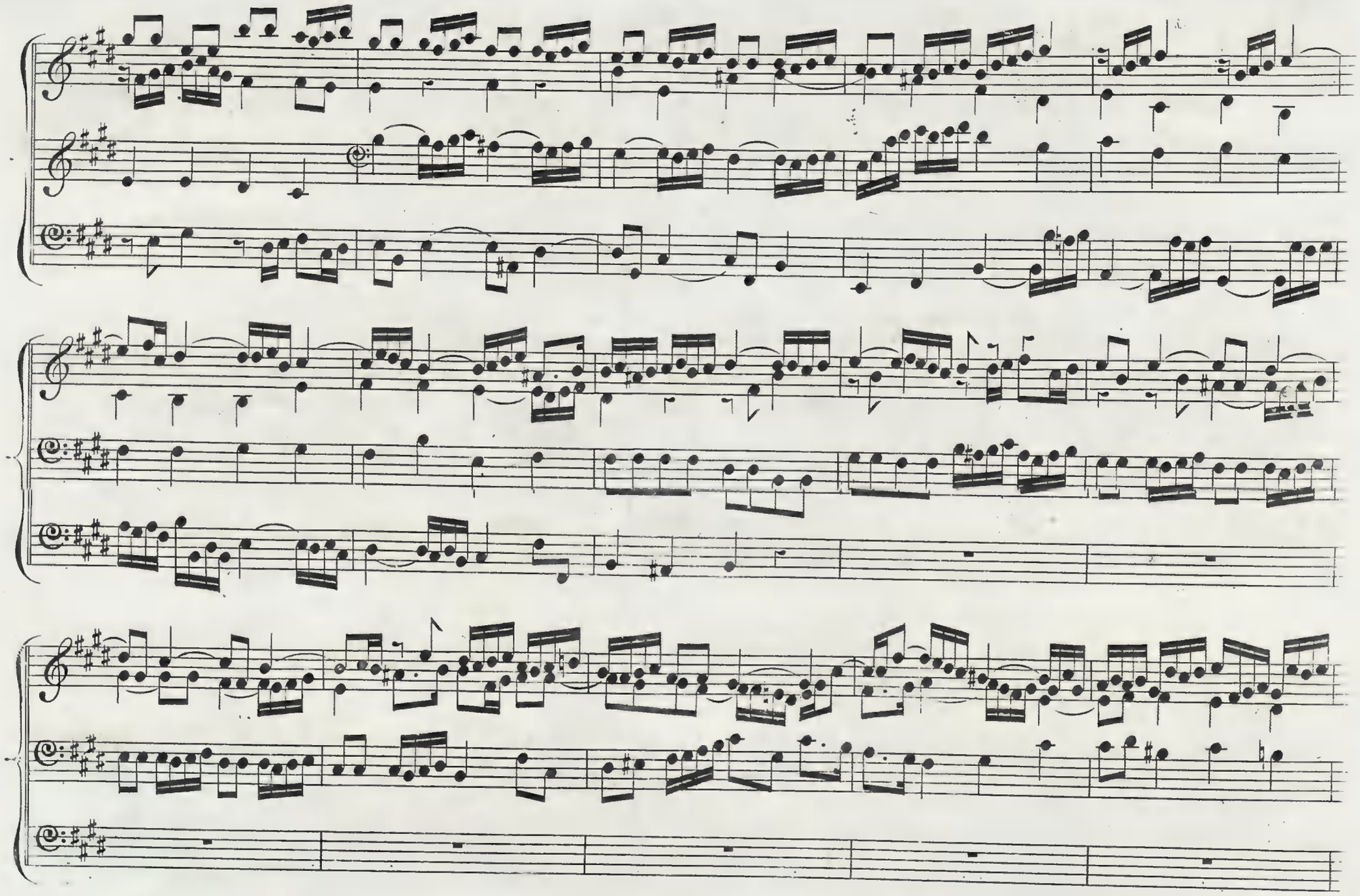
N°. 2.

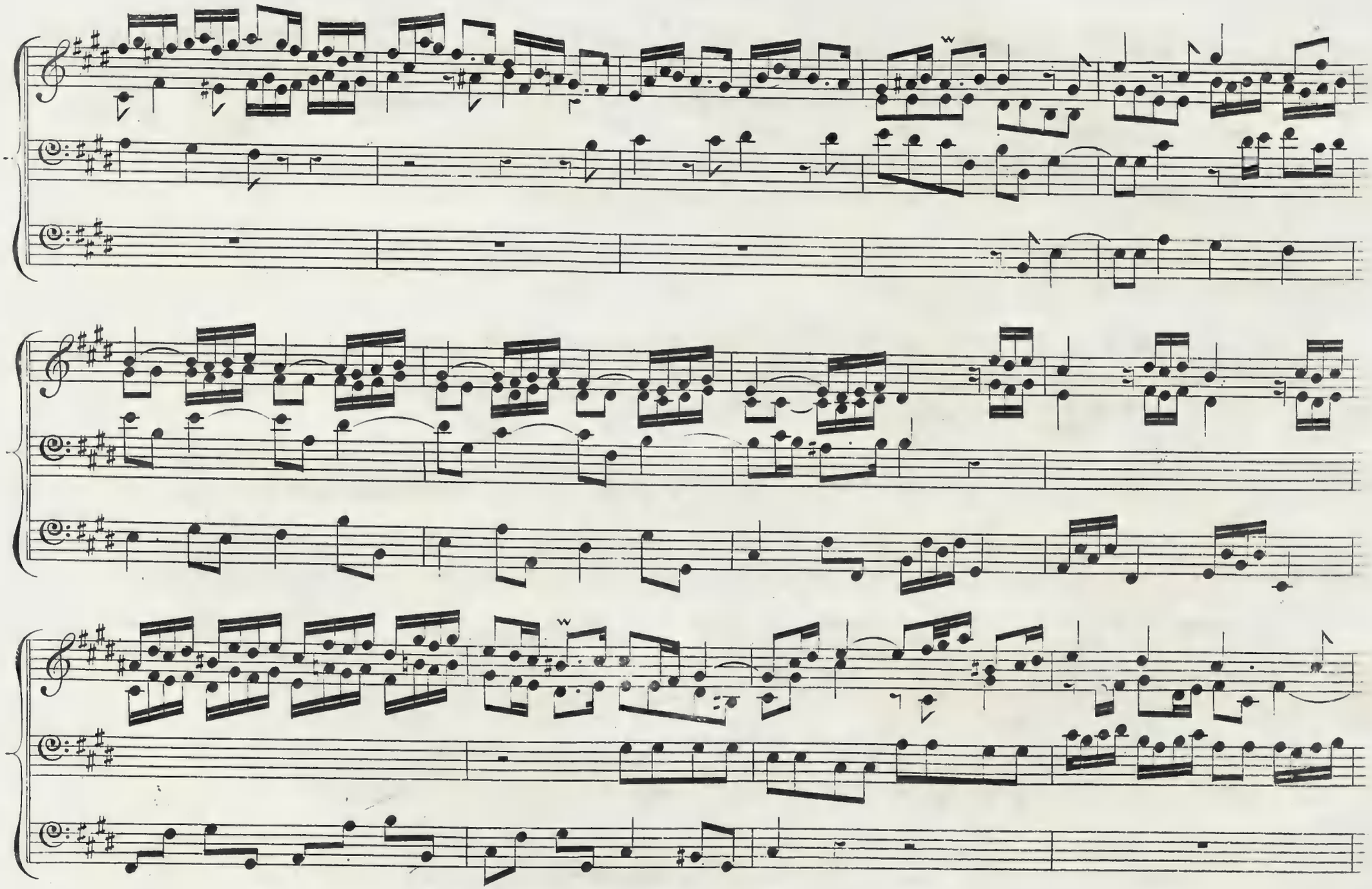
Fuga.

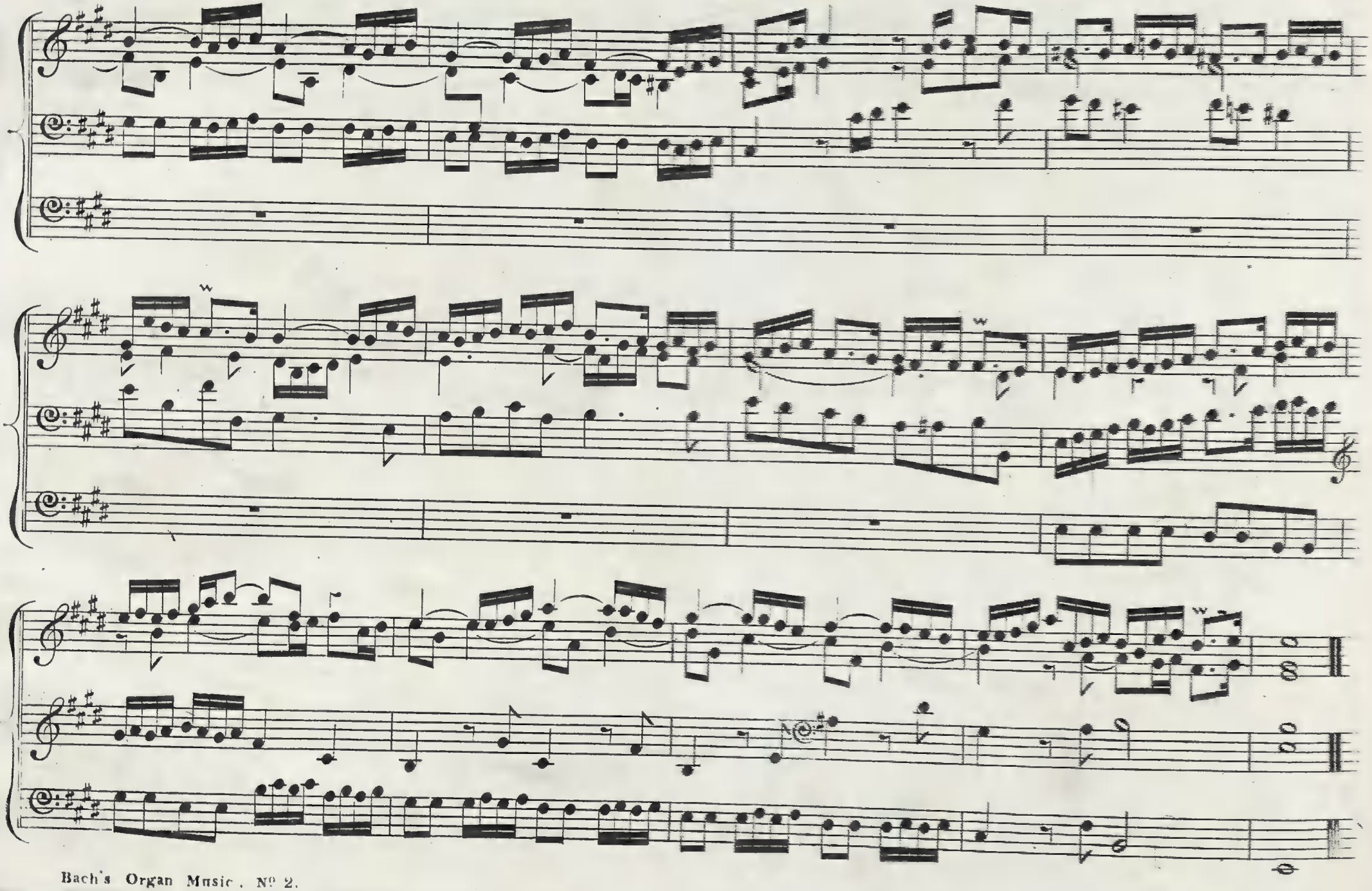












No. 6

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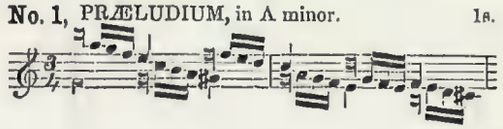
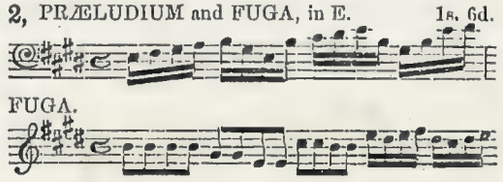
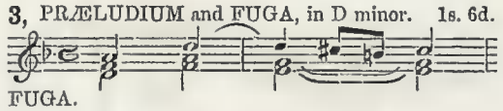


2, PRÆLUDIUM and FUGA, in E. 1s. 6d.



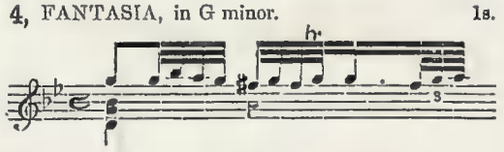
FUGA.

3, PRÆLUDIUM and FUGA, in D minor. 1s. 6d.

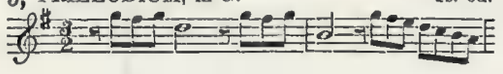


FUGA.

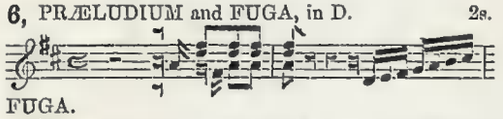
4, FANTASIA, in G minor. 1s.



5, PRÆLUDIUM, in G. 1s. 6d.

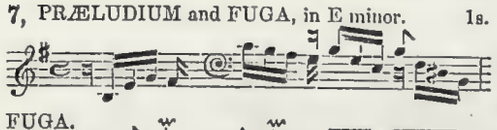


6, PRÆLUDIUM and FUGA, in D. 2s.

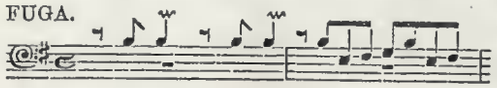


FUGA.

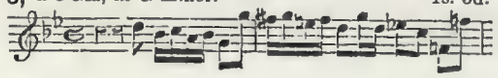
7, PRÆLUDIUM and FUGA, in E minor. 1s.



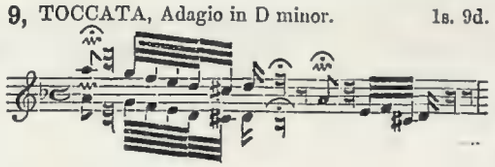
FUGA.



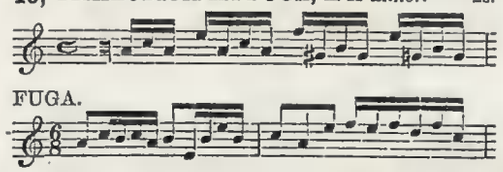
8, FUGA, in G minor. 1s. 3d.



9, TOCCATA, Adagio in D minor. 1s. 9d.

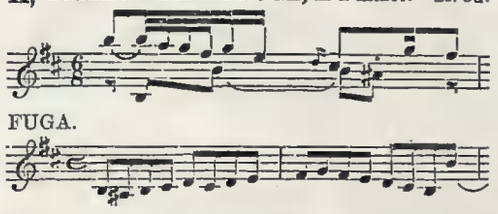


10, PRÆLUDIUM and FUGA, in A minor. 2s.



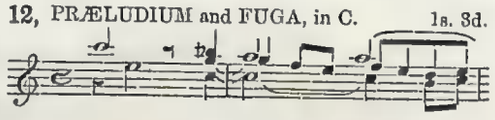
FUGA.

11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.



FUGA.

12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



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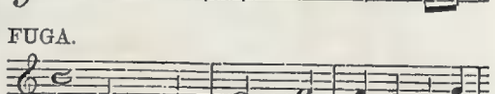
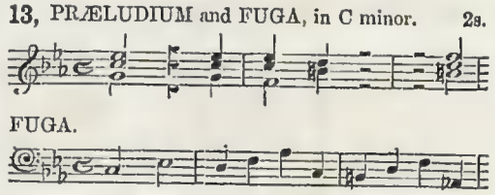
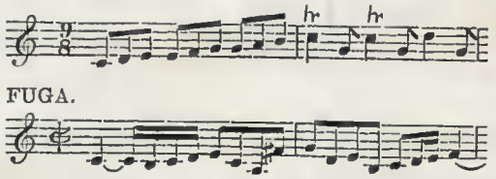


13, PRÆLUDIUM and FUGA, in C minor. 2s.



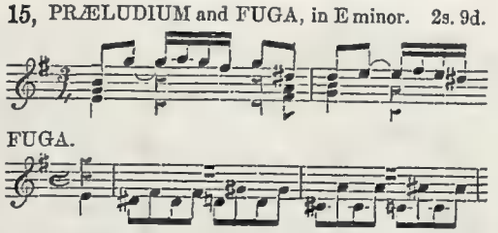
FUGA.

14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



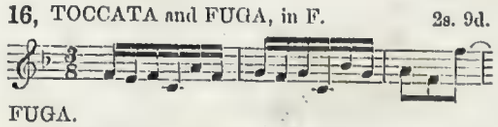
FUGA.

15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.

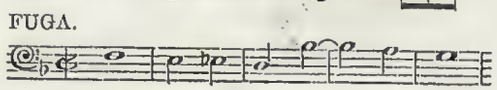


FUGA.

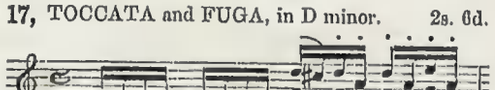
16, TOCCATA and FUGA, in F. 2s. 9d.



FUGA.

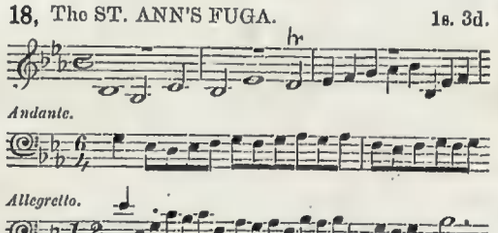


17, TOCCATA and FUGA, in D minor. 2s. 6d.



FUGA.

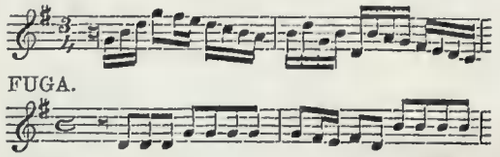
18, The ST. ANN'S FUGA. 1s. 3d.



Andante.

Allegretto.

19, PRÆLUDIUM and FUGA, in G. 1s. 9d.



FUGA.

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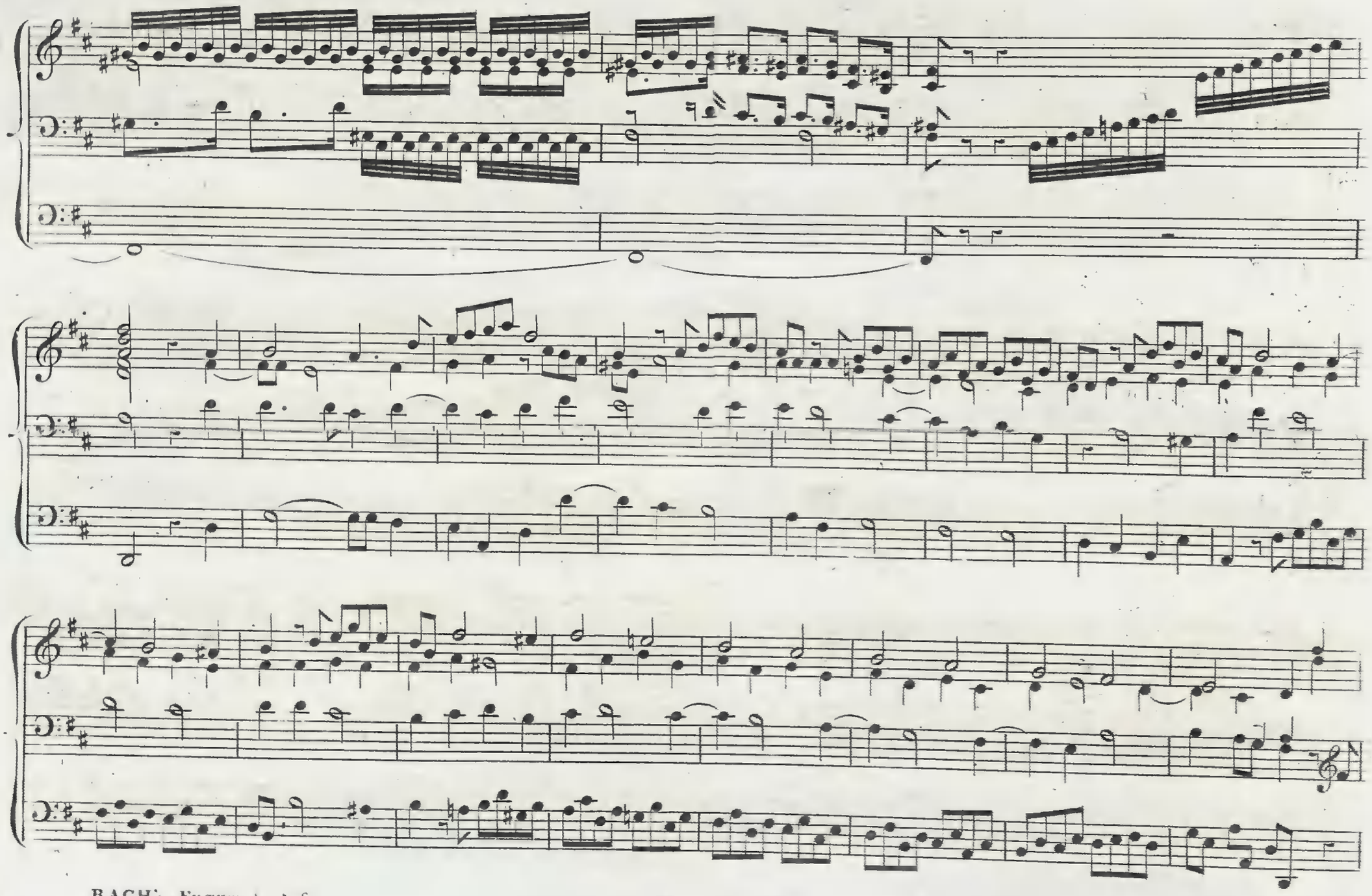
Præludium.

J. S. Bach.

Nº 6.
In D.

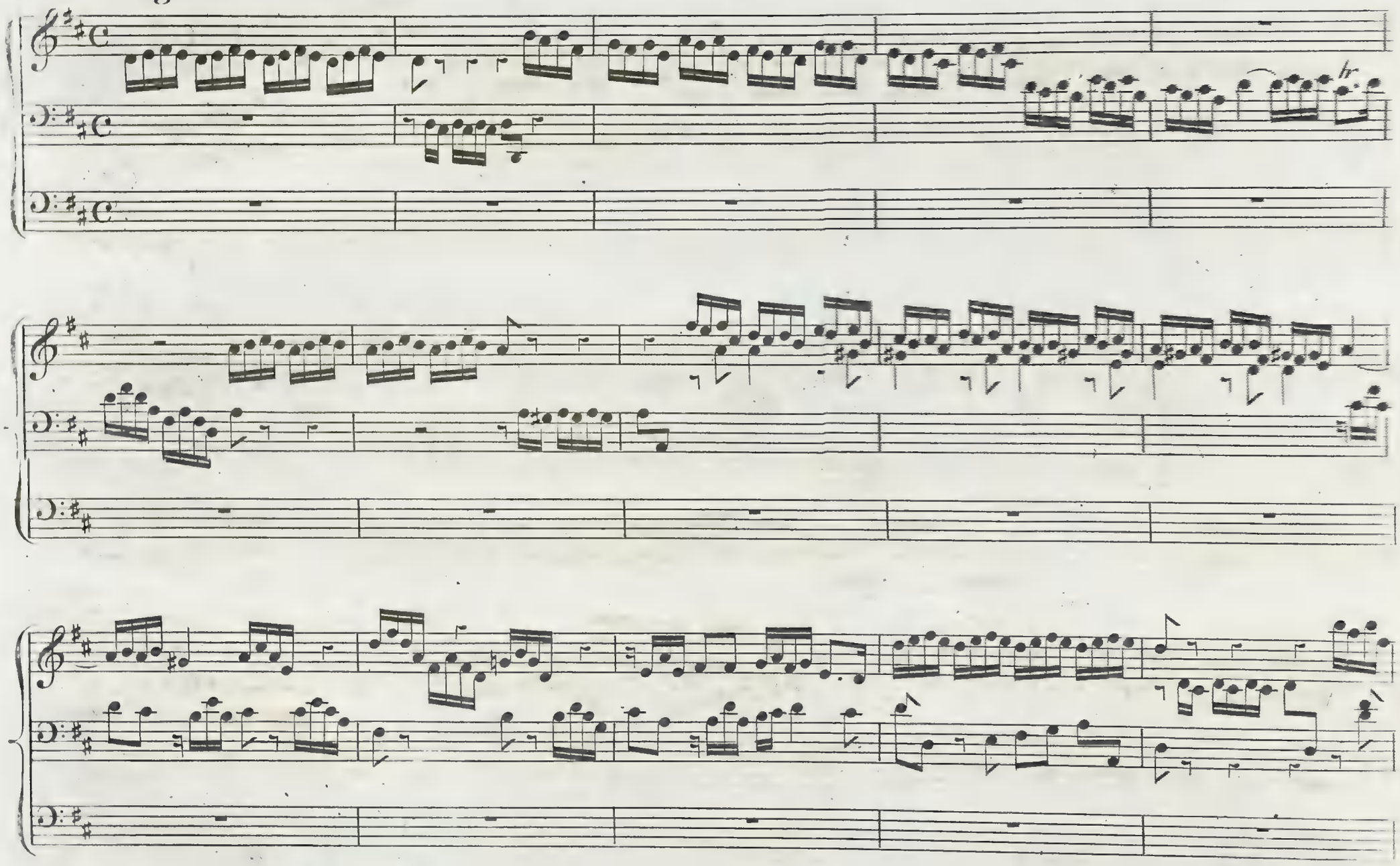
Manuale.

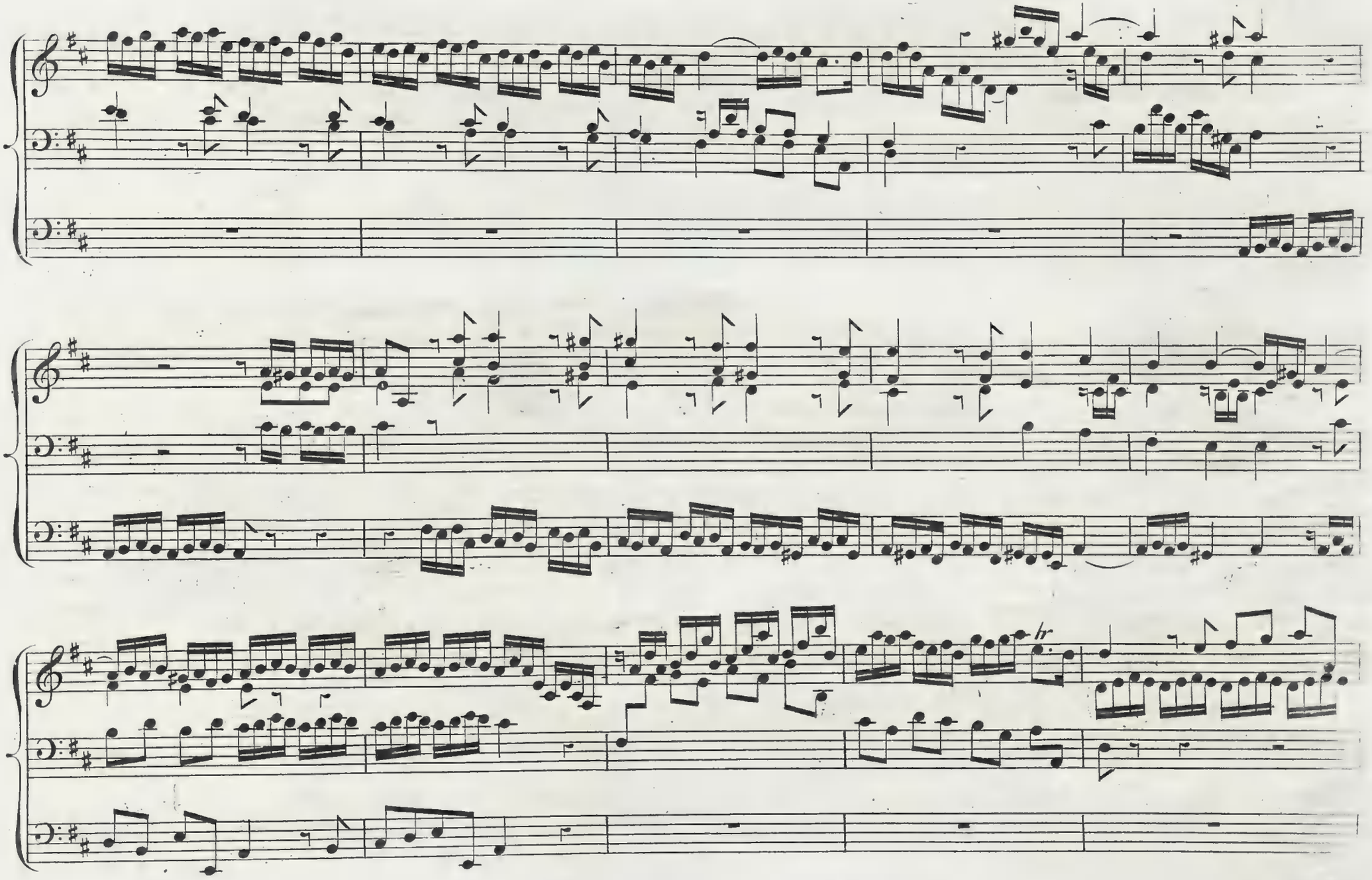
Pedale.

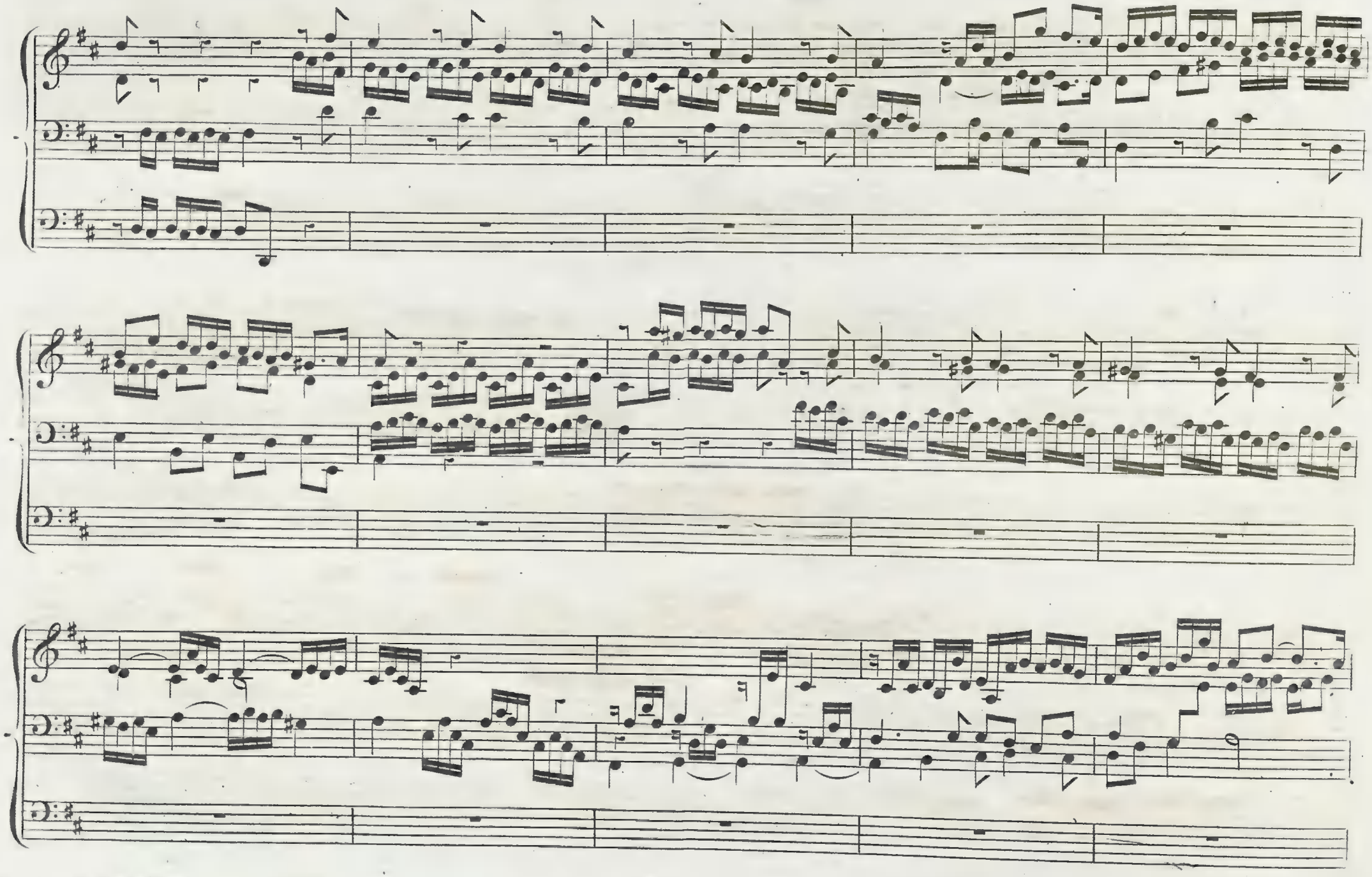


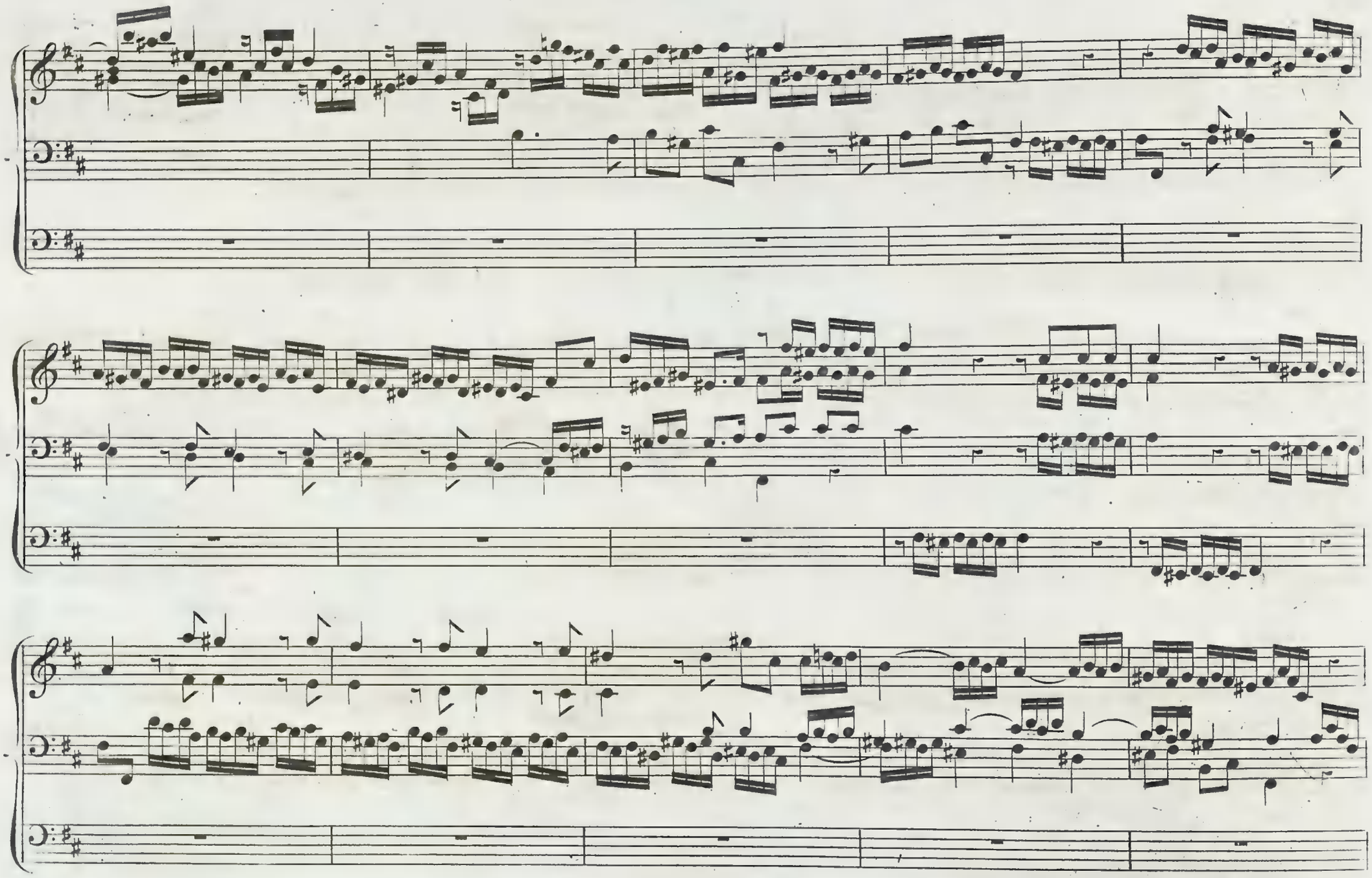
Adagio.

Fuga.









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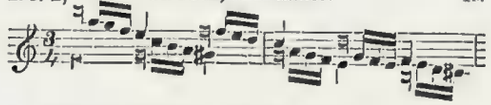
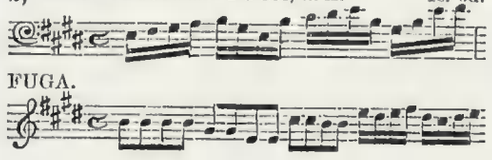
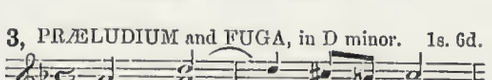


2, PRÆLUDIUM and FUGA, in E. 1s. 6d.

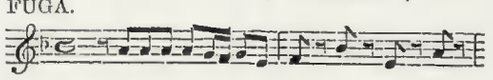


FUGA.



3, PRÆLUDIUM and FUGA, in D minor. 1s. 6d.

FUGA.



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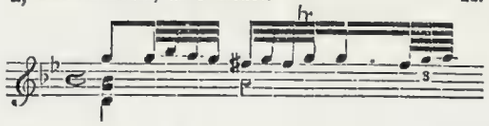
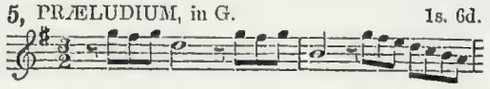
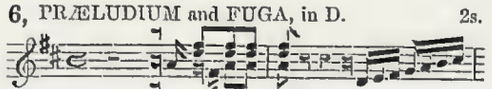


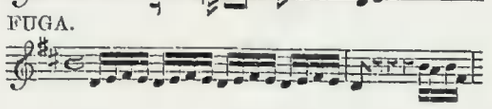
5, PRÆLUDIUM, in G. 1s. 6d.



6, PRÆLUDIUM and FUGA, in D. 2s.



FUGA.



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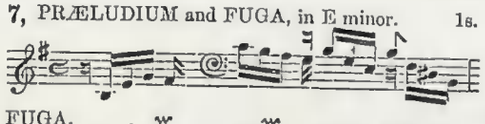
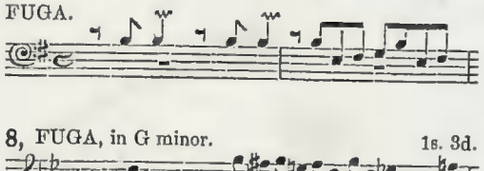
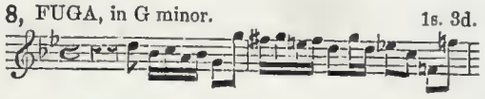


FUGA.



8, FUGA, in G minor. 1s. 3d.



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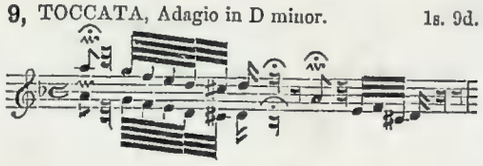

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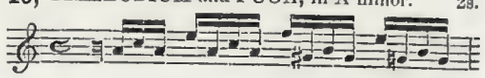

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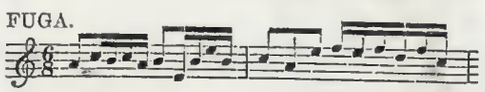
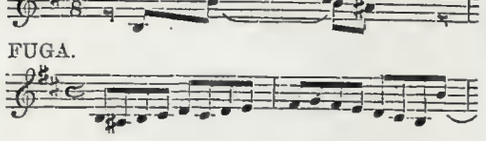
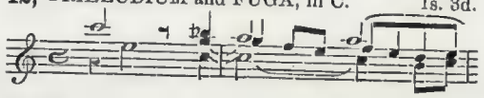


11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.

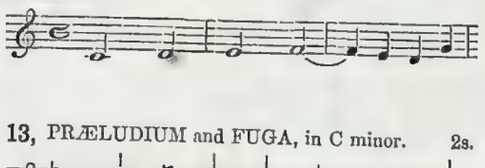
FUGA.



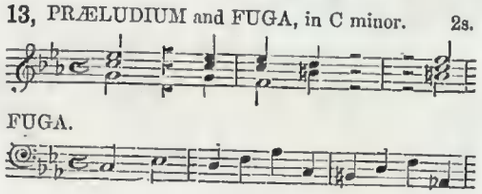
12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



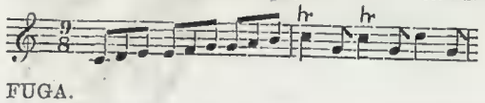
FUGA.



13, PRÆLUDIUM and FUGA, in C minor. 2s.



14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



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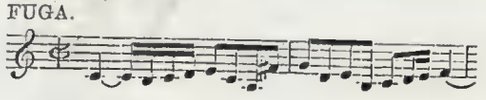
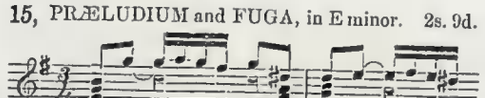
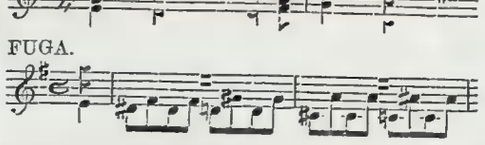


15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.



FUGA.



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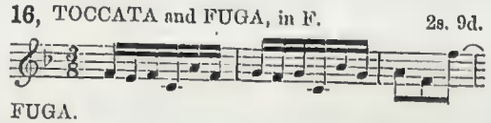
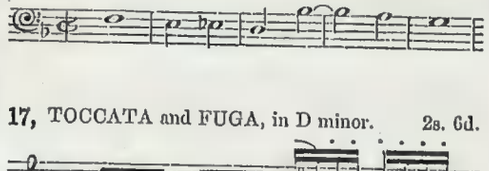
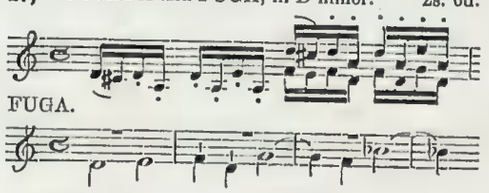


FUGA.



17, TOCCATA and FUGA, in D minor. 2s. 6d.



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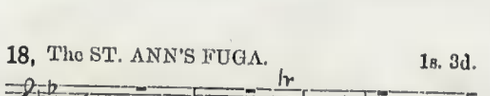

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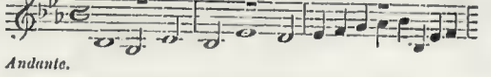
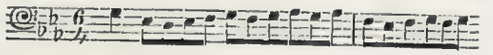


Andante.



Allegretto.

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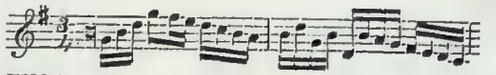

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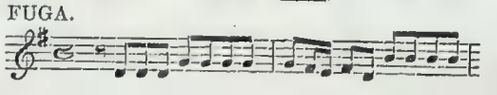

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Preludio.

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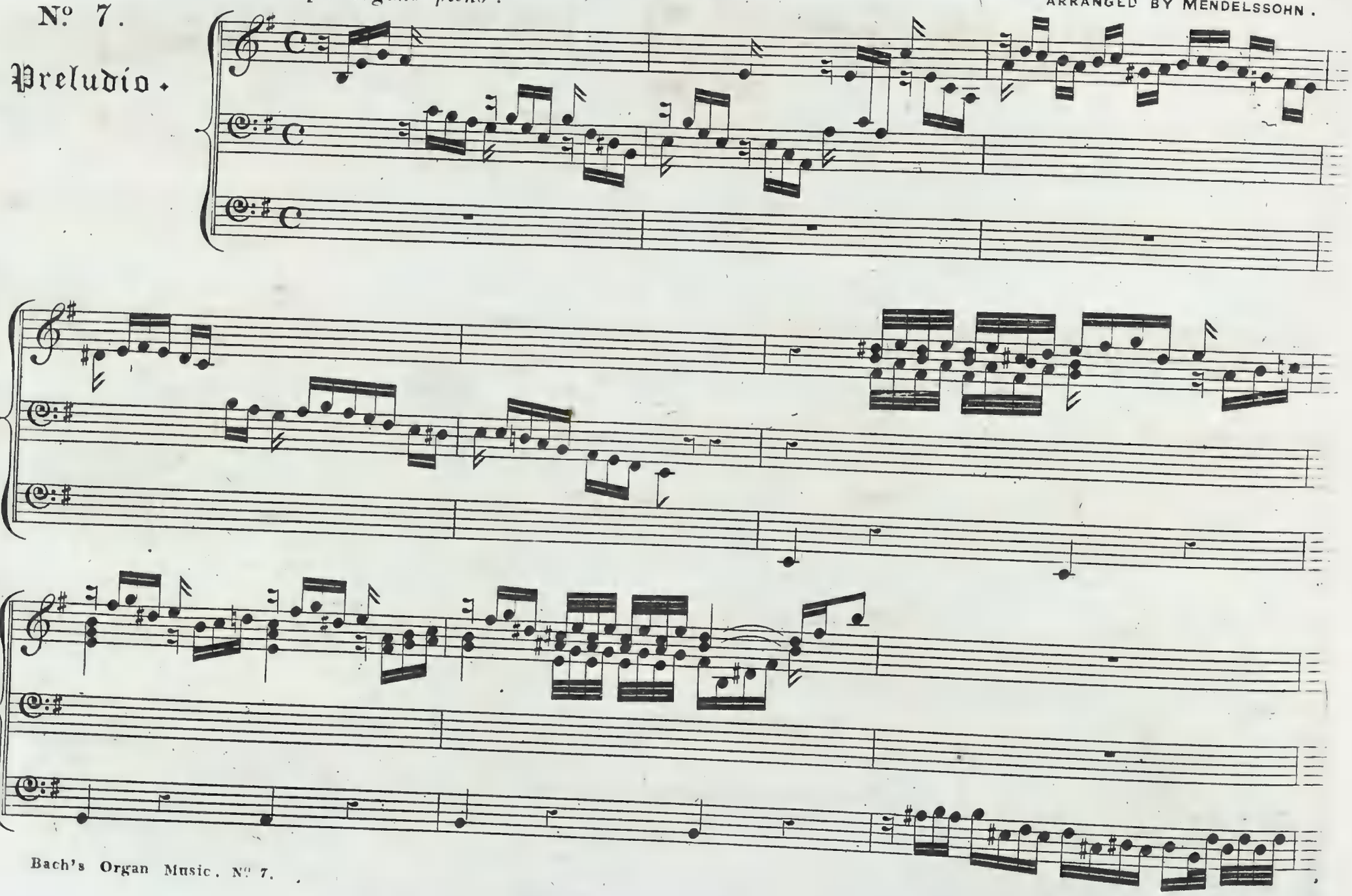

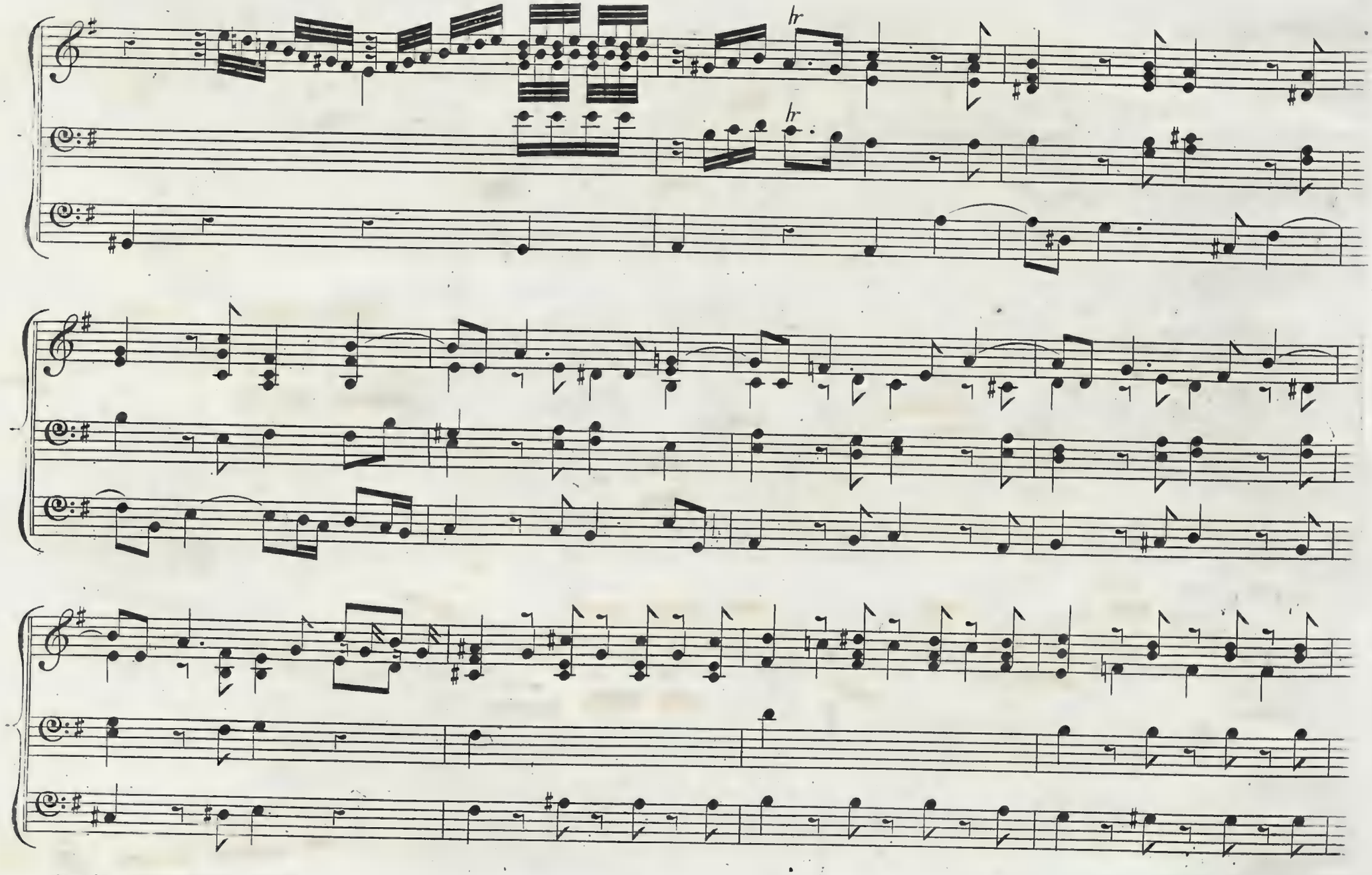
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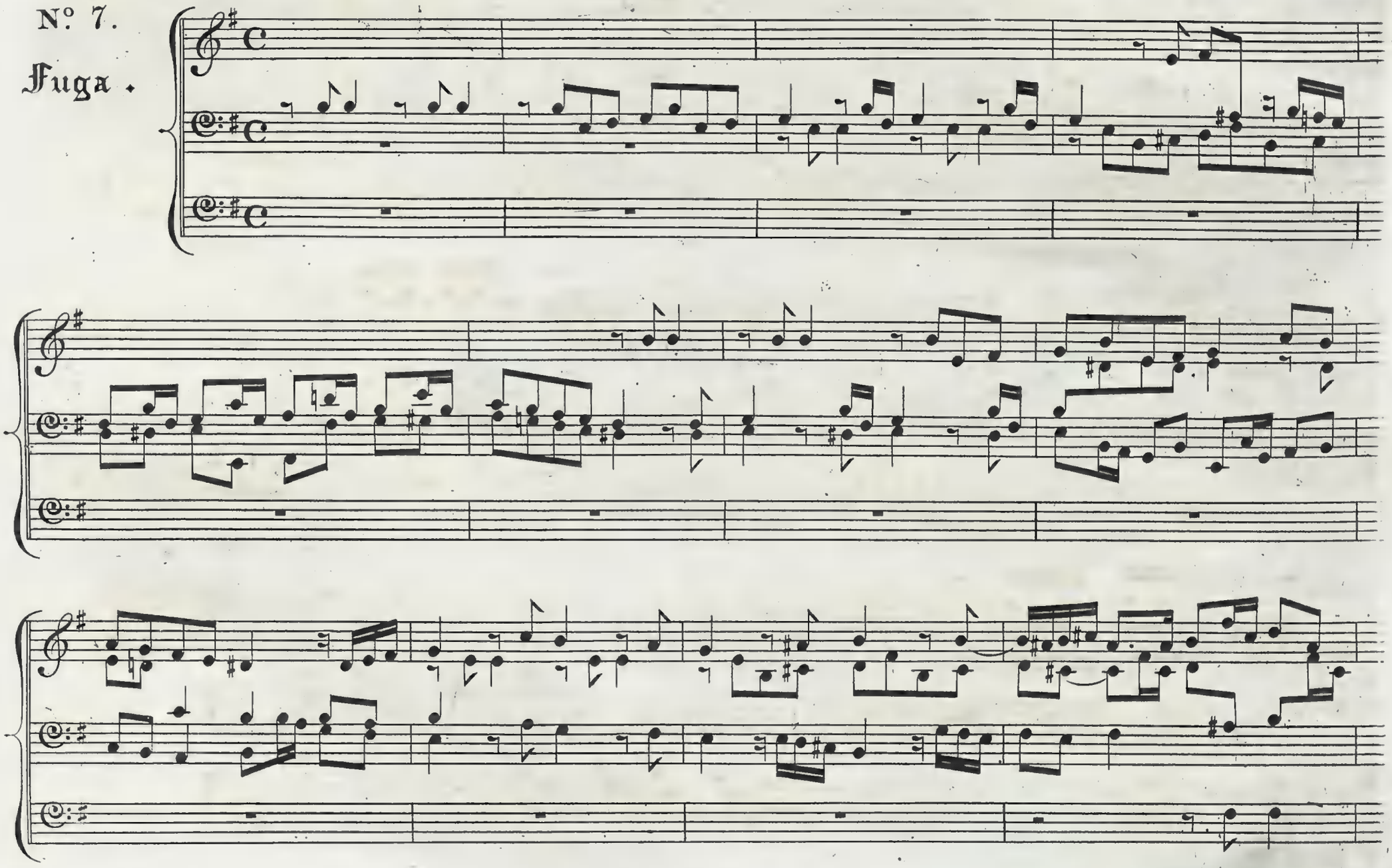
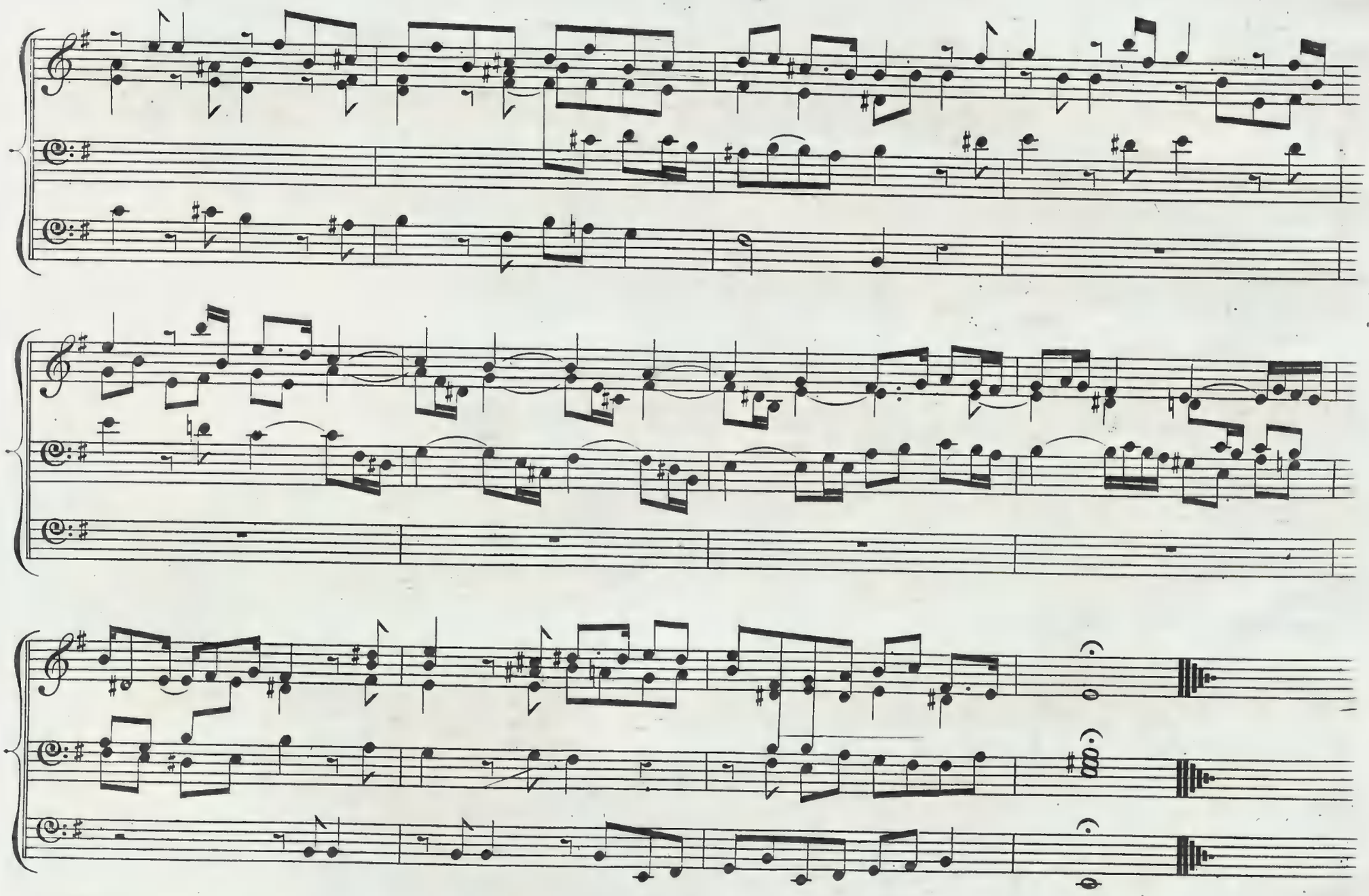
Fuga.





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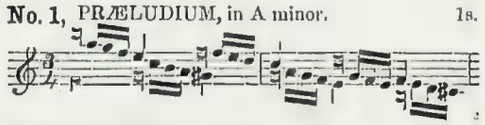

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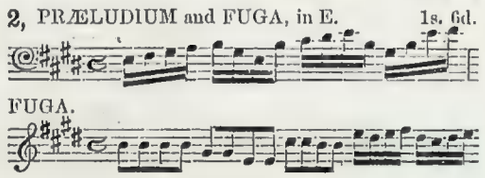

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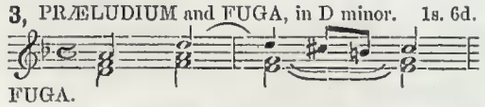

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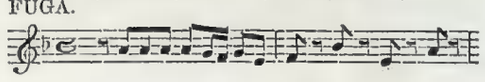

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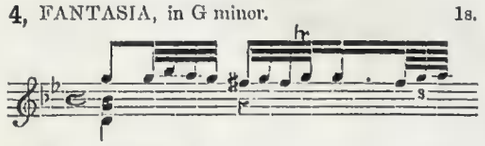
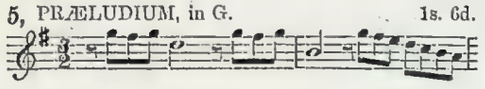


5, PRÆLUDIUM, in G. 1s. 6d.



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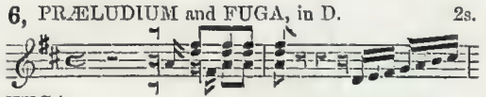

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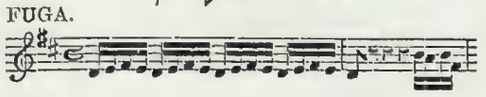

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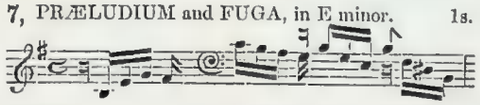

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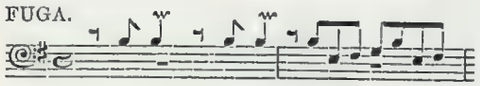

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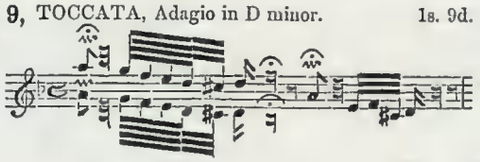
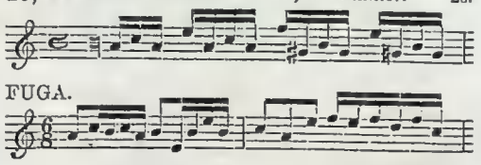
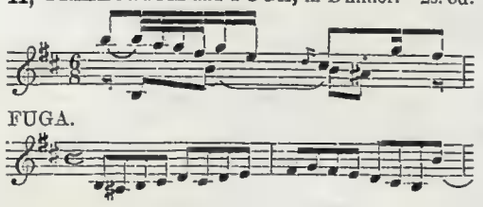


10, PRÆLUDIUM and FUGA, in A minor. 2s.



FUGA.

11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.



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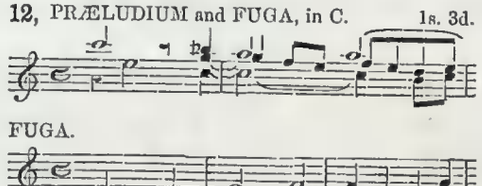
12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



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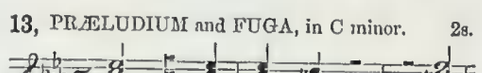
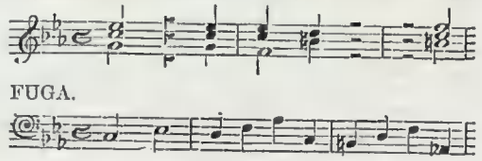


13, PRÆLUDIUM and FUGA, in C minor. 2s.



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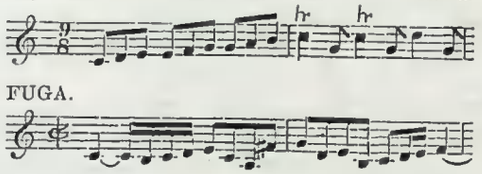
14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



FUGA.

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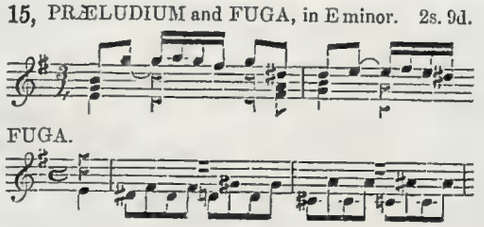

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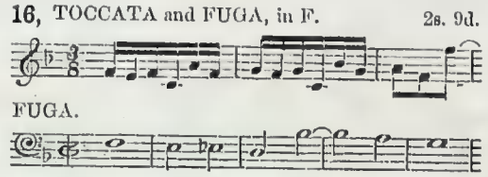
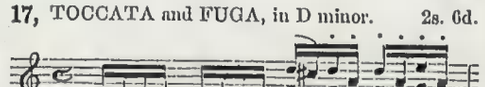


FUGA.



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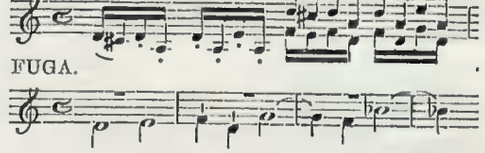

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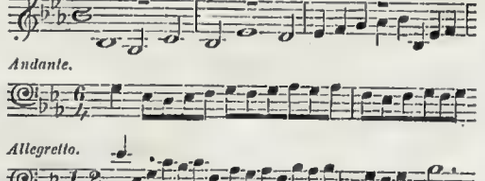

Andante.

Allegretto.

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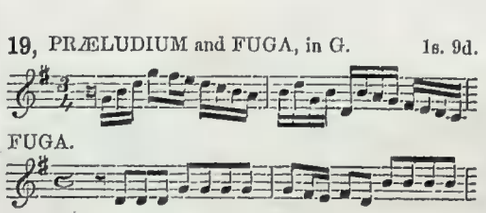

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J. S. Bach.

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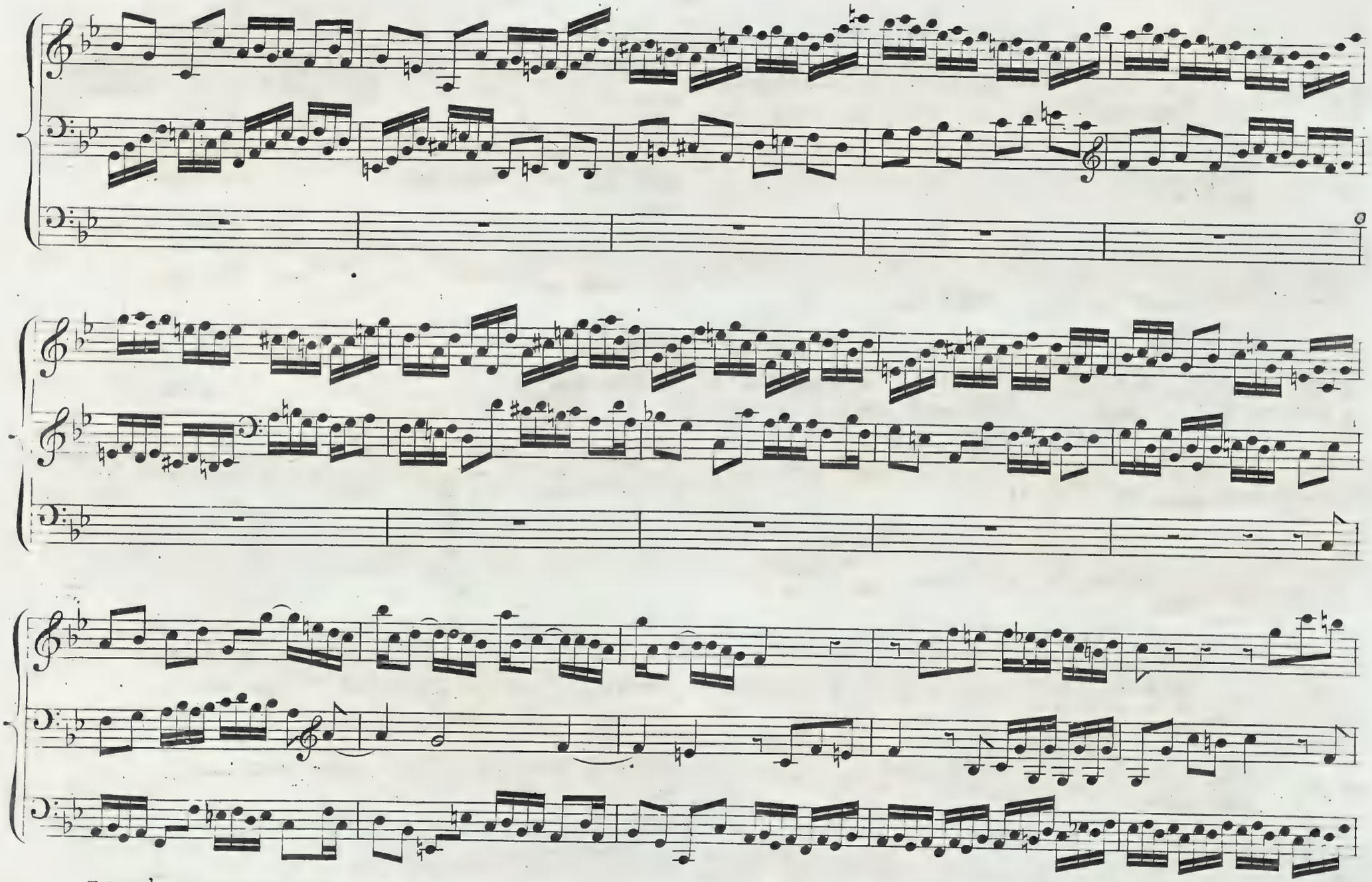
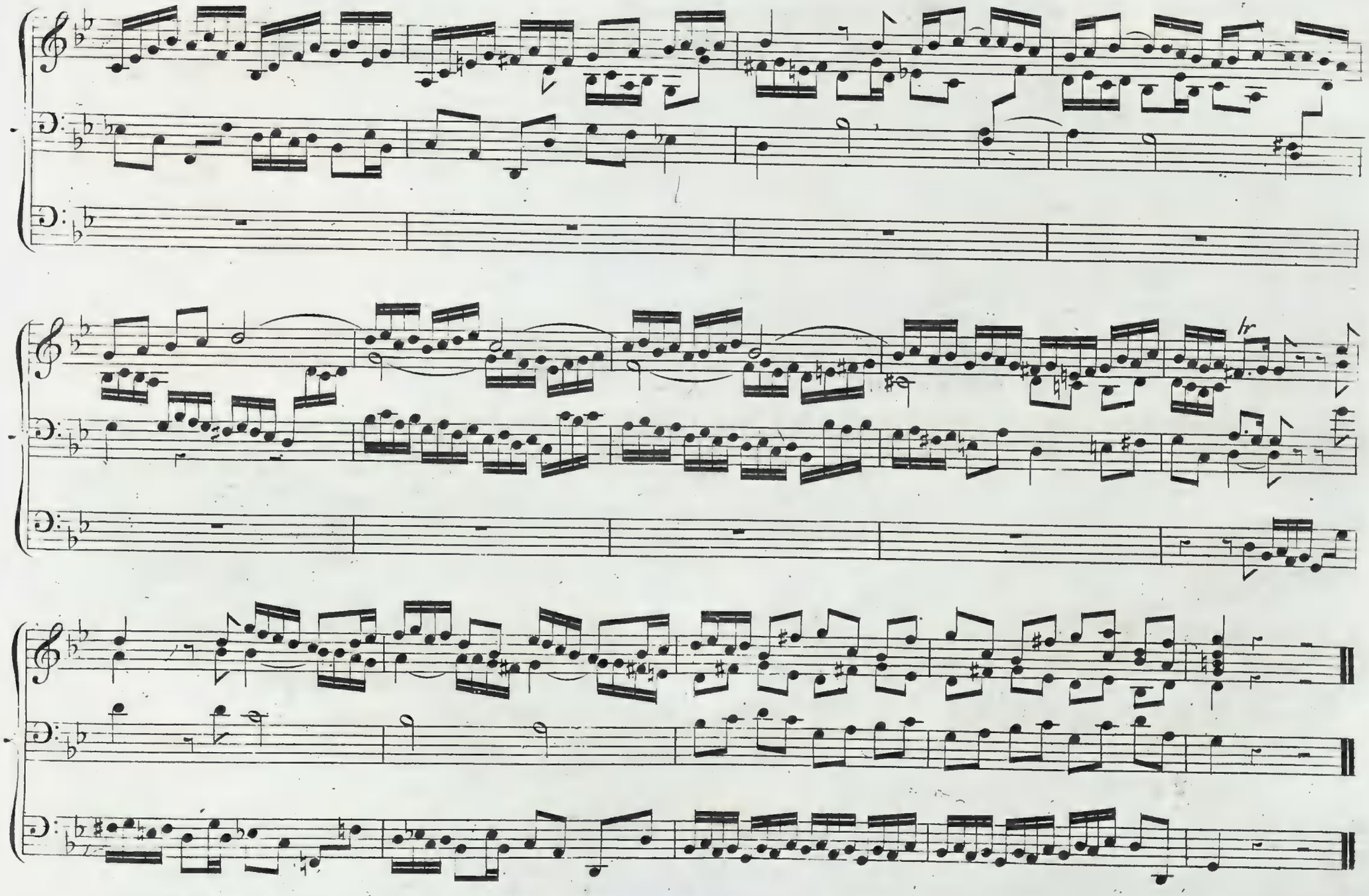
In G, minor.

Manuale.

Pedale.





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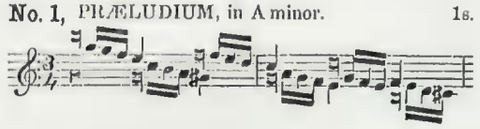

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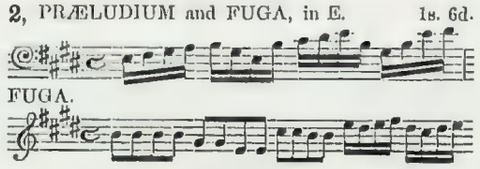

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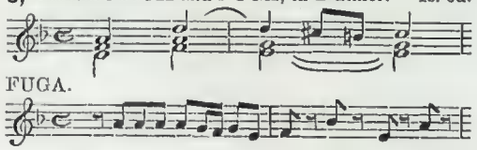

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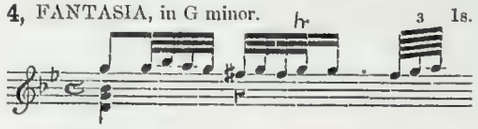

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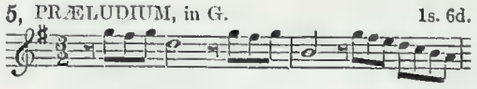

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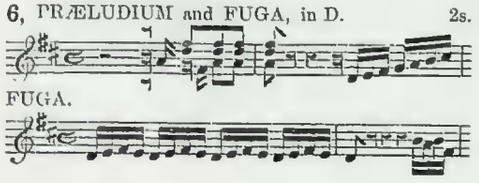

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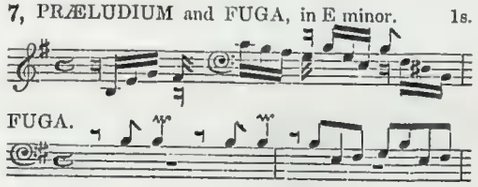

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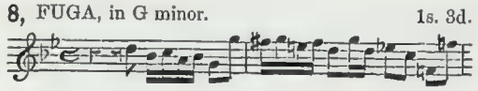

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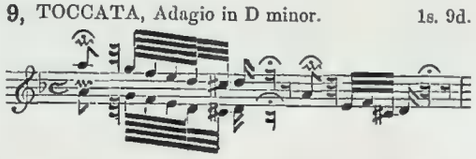

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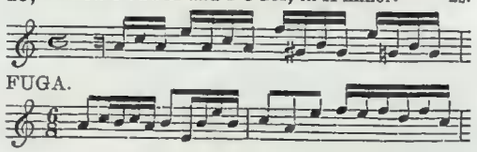

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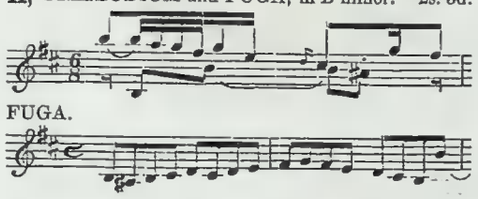

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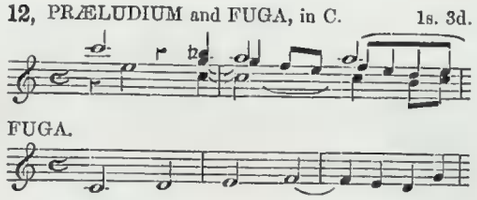

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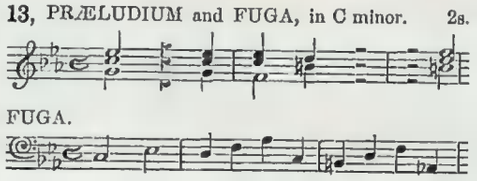

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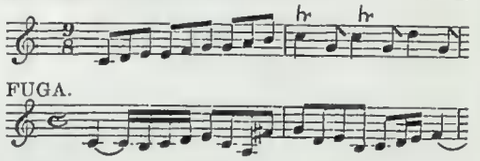

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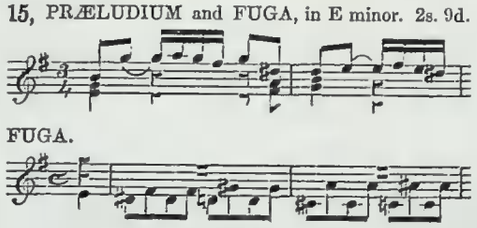

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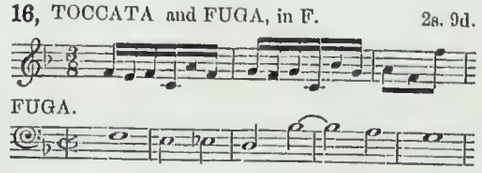

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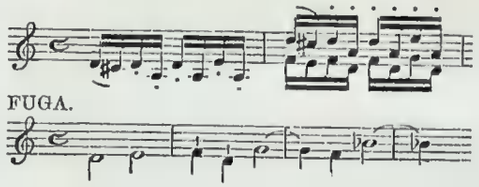

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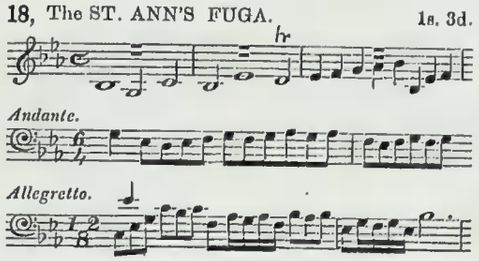

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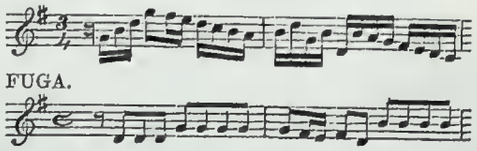

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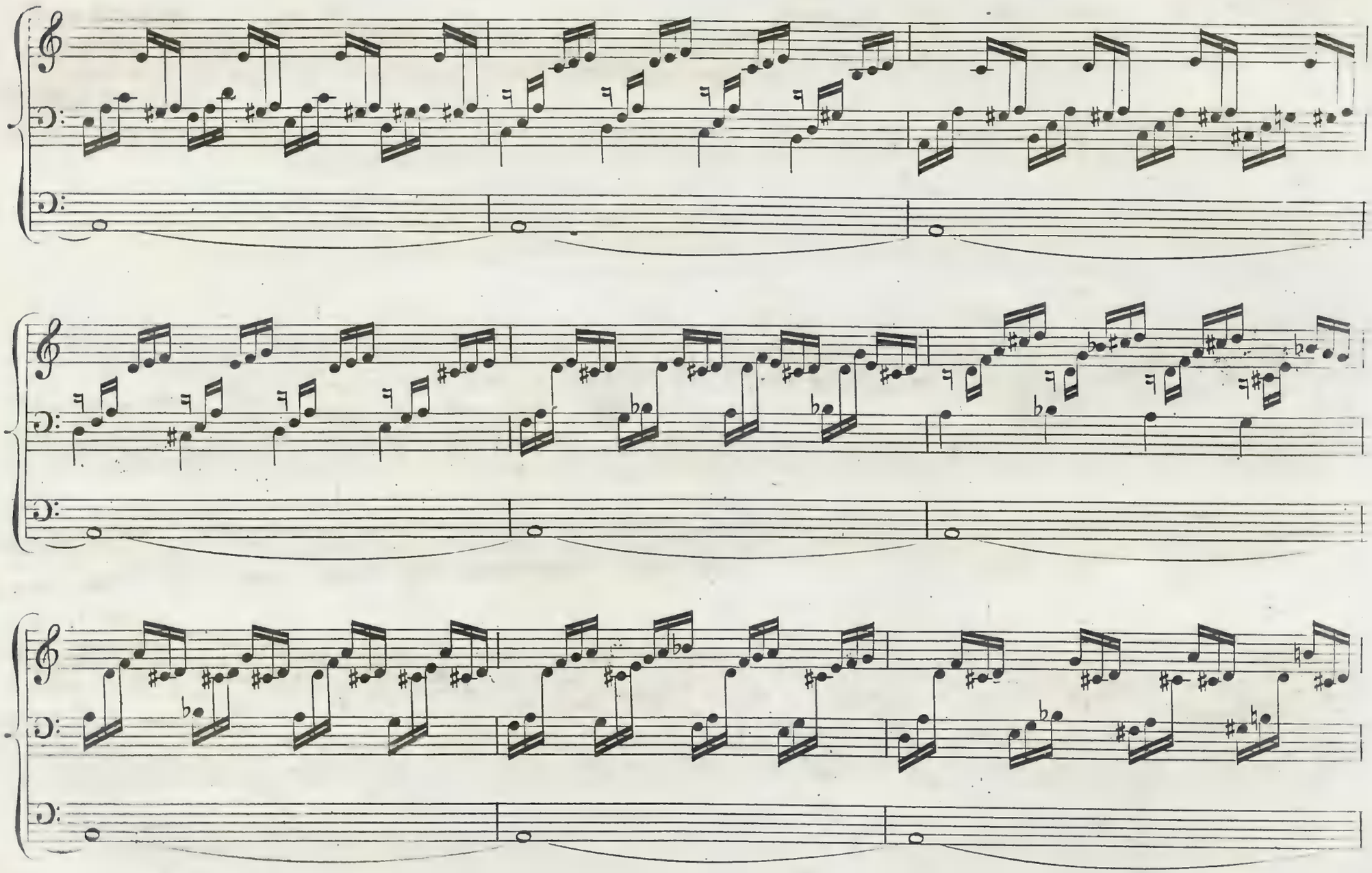

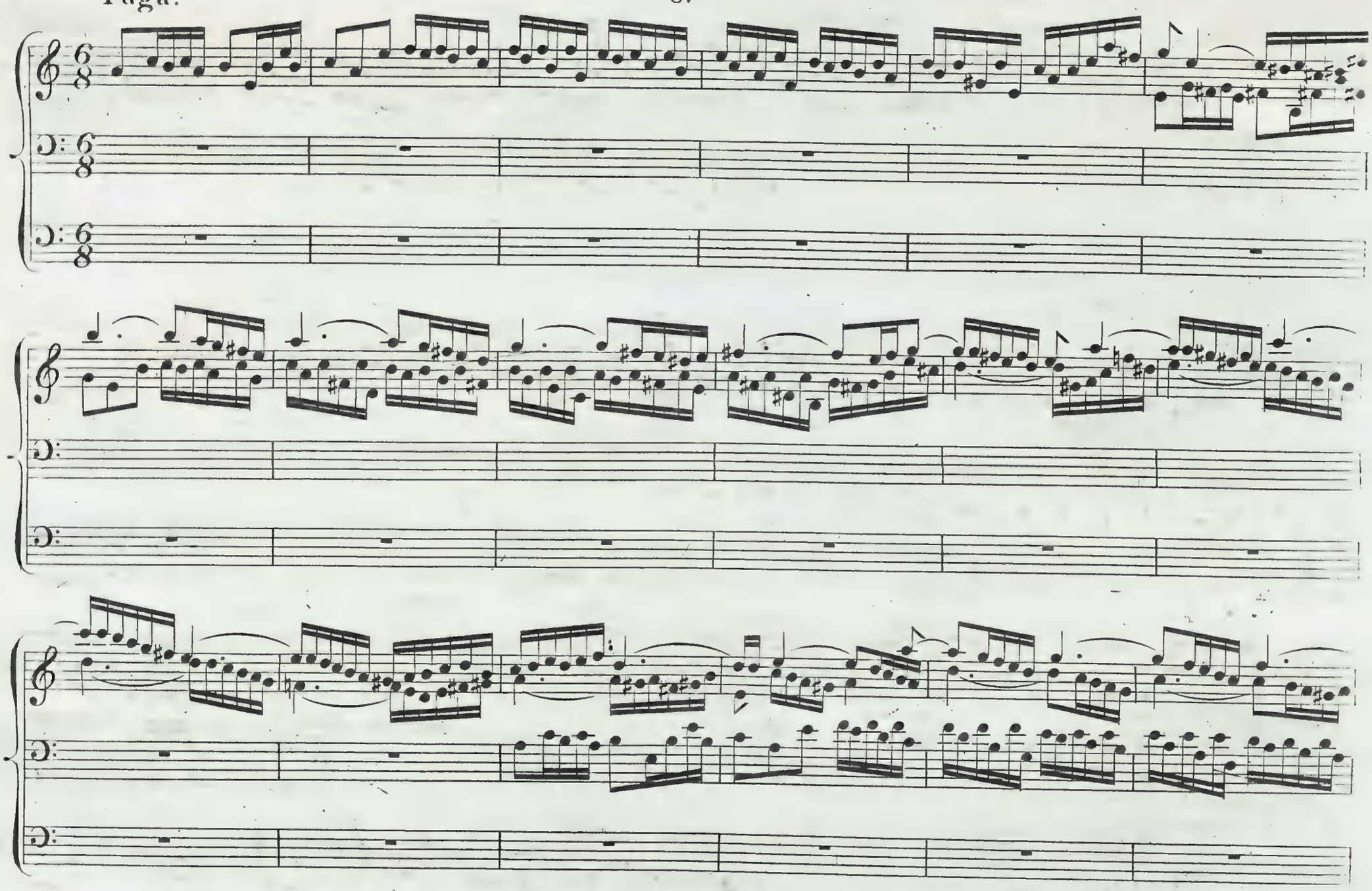

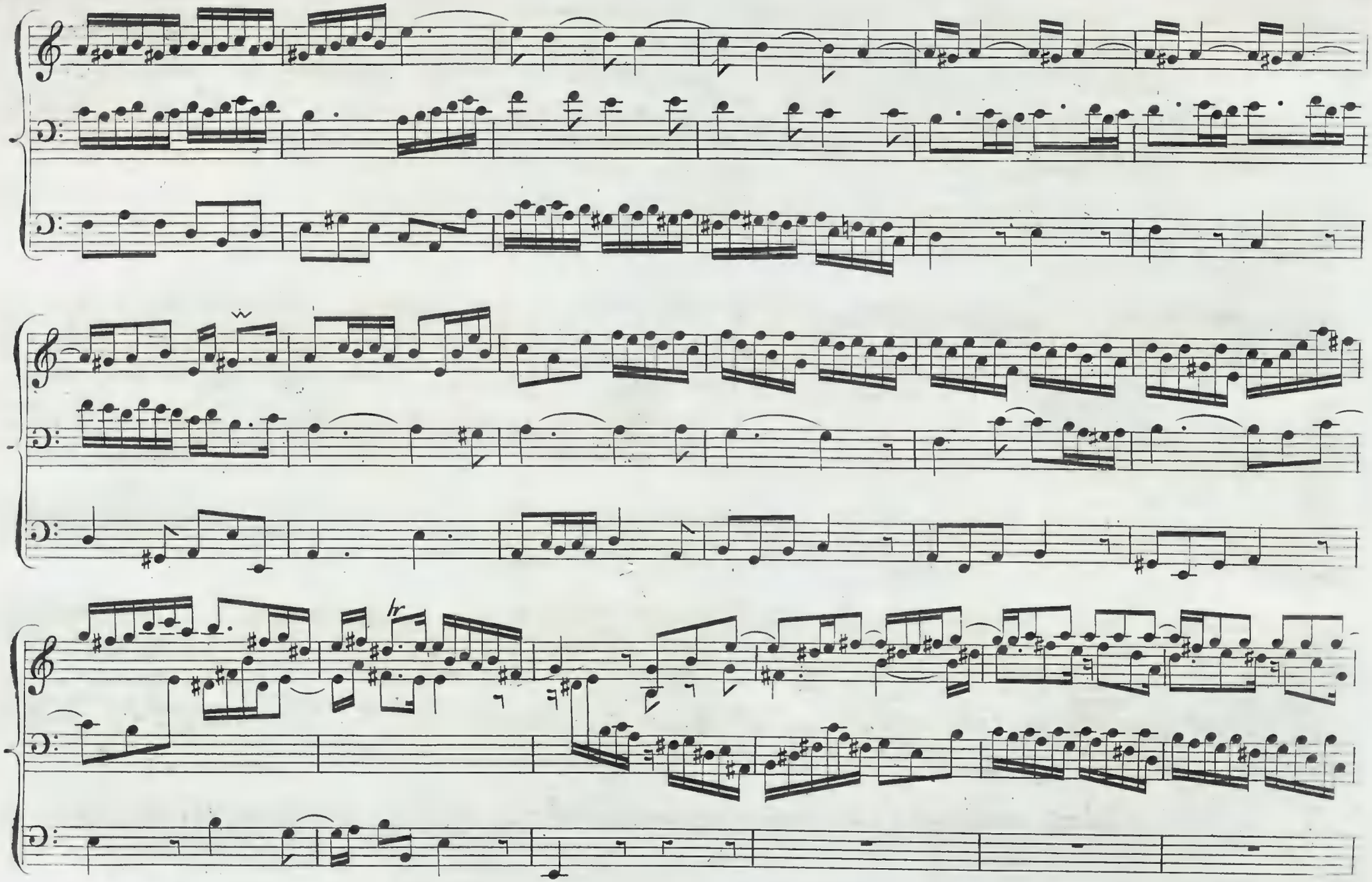

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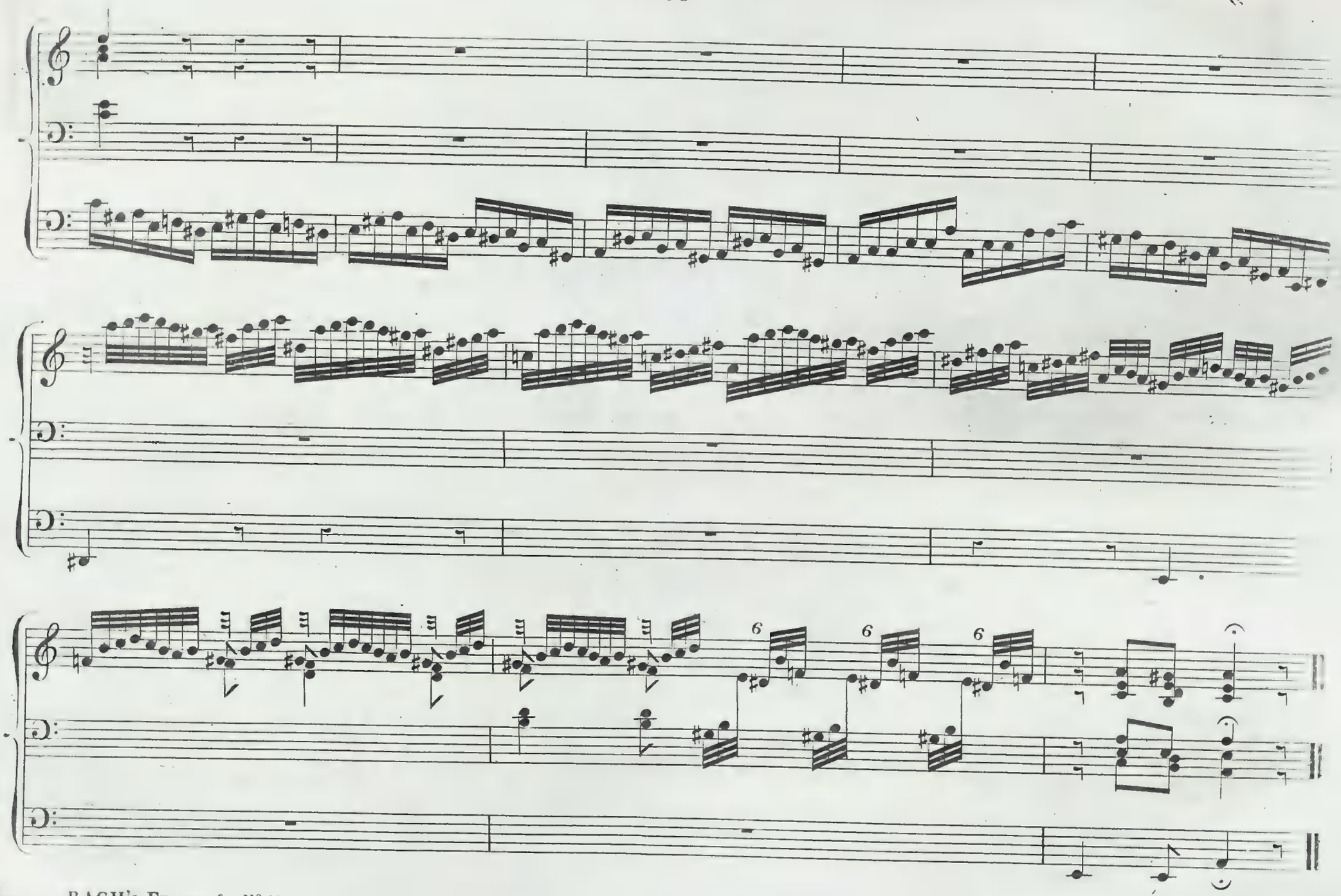
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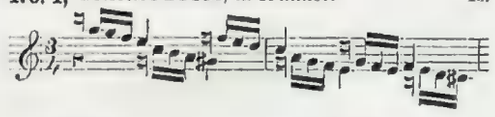

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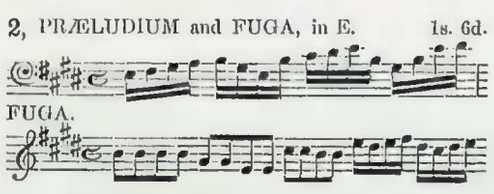

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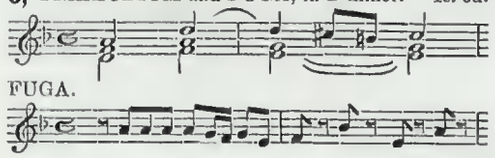

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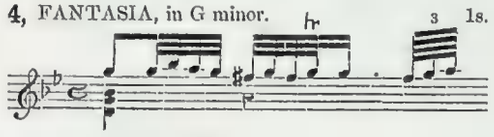

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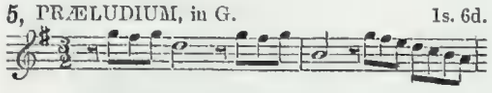

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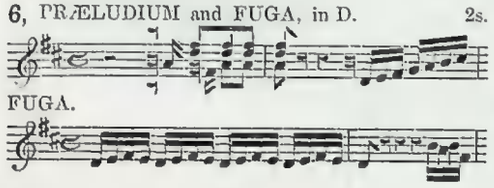

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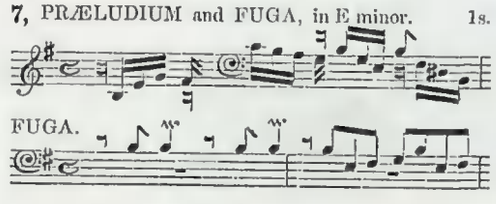

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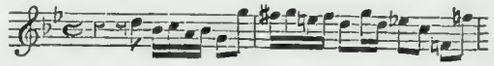

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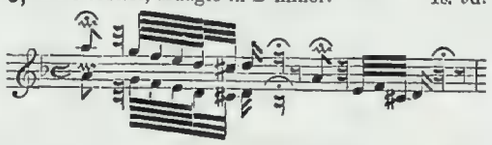
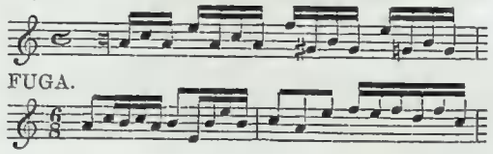
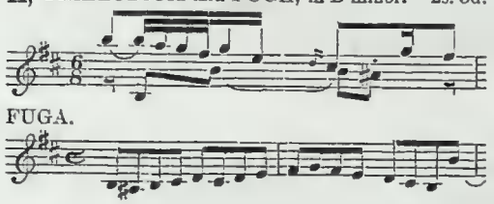


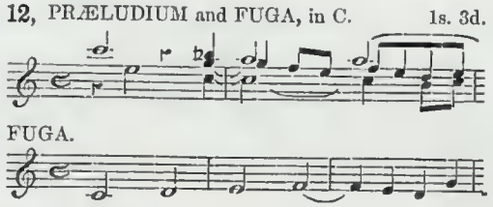
10, PRÆLUDIUM and FUGA, in A minor. 2s.



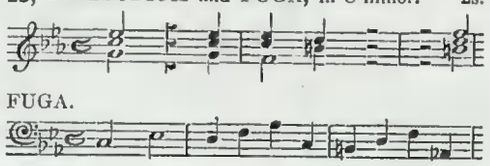
11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.



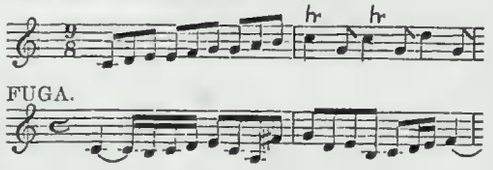
12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



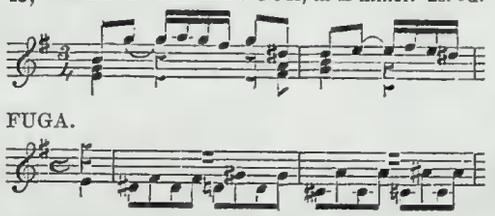
13, PRÆLUDIUM and FUGA, in C minor. 2s.



14. PRÆLUDIUM and FUGA, in C. 1s. 9d.



15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.



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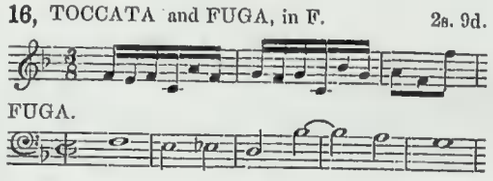
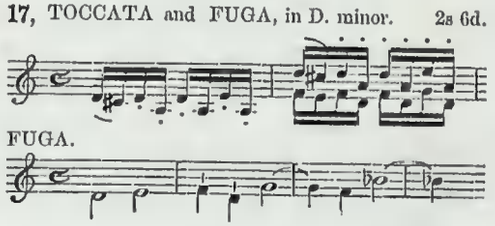


17, TOCCATA and FUGA, in D. minor. 2s 6d.



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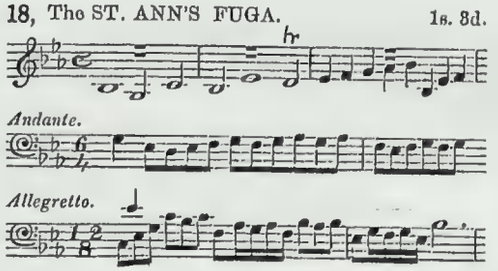
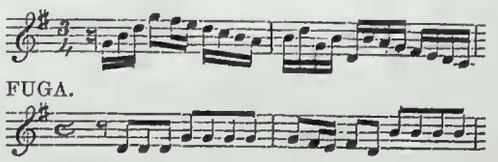


19, PRÆLUDIUM and FUGA, in G. 1s. 9d.



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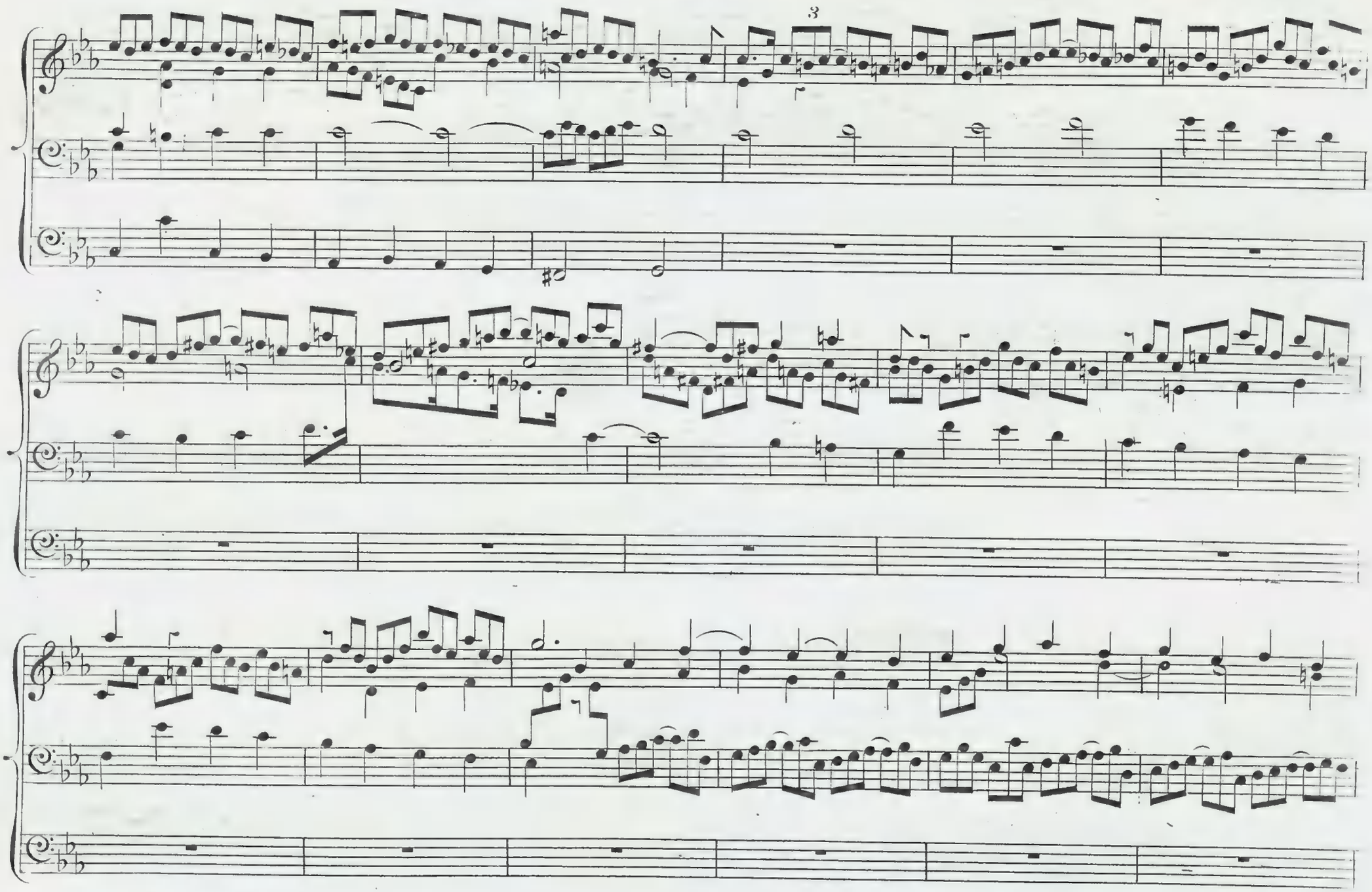
Præludium.

Nº 13.
In C, minor.
Manuale.

Pedale.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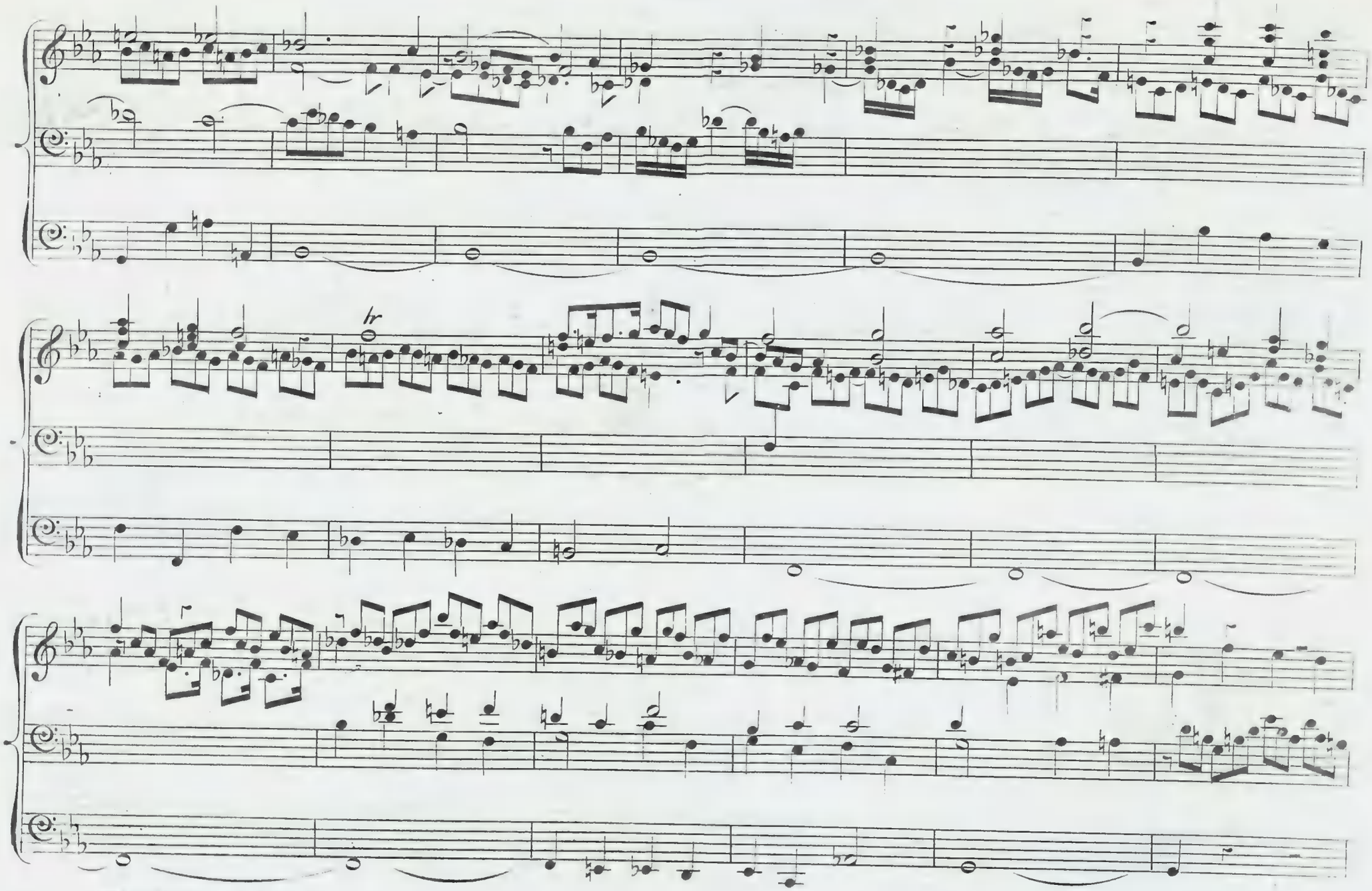
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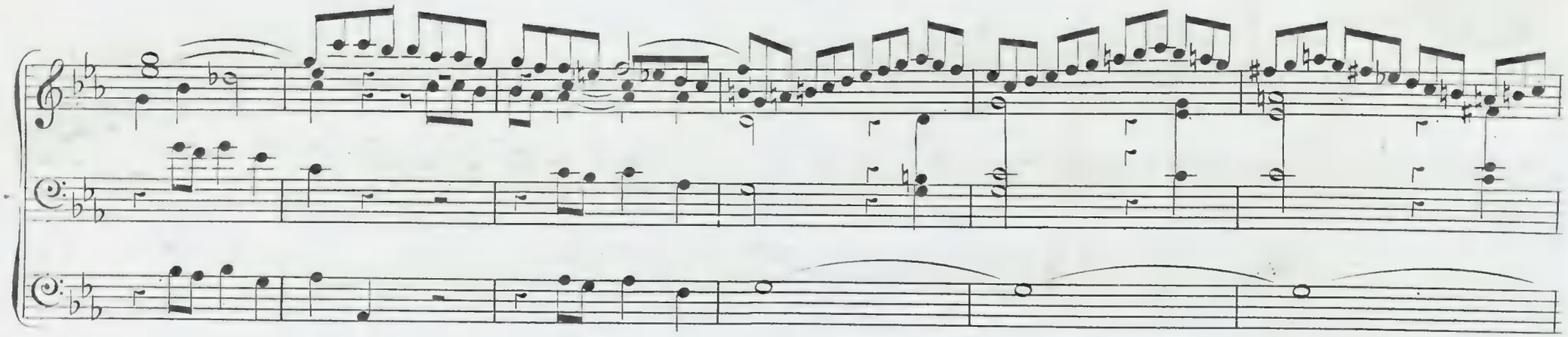
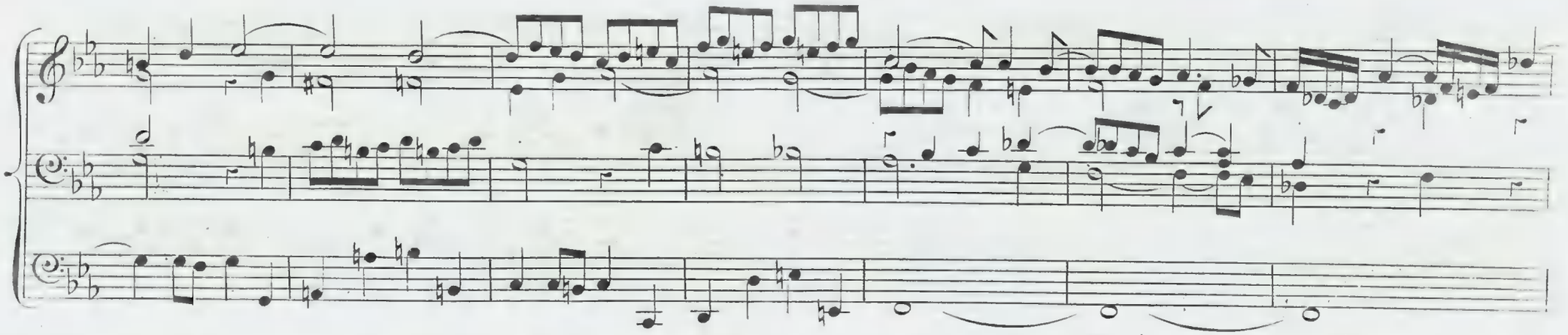
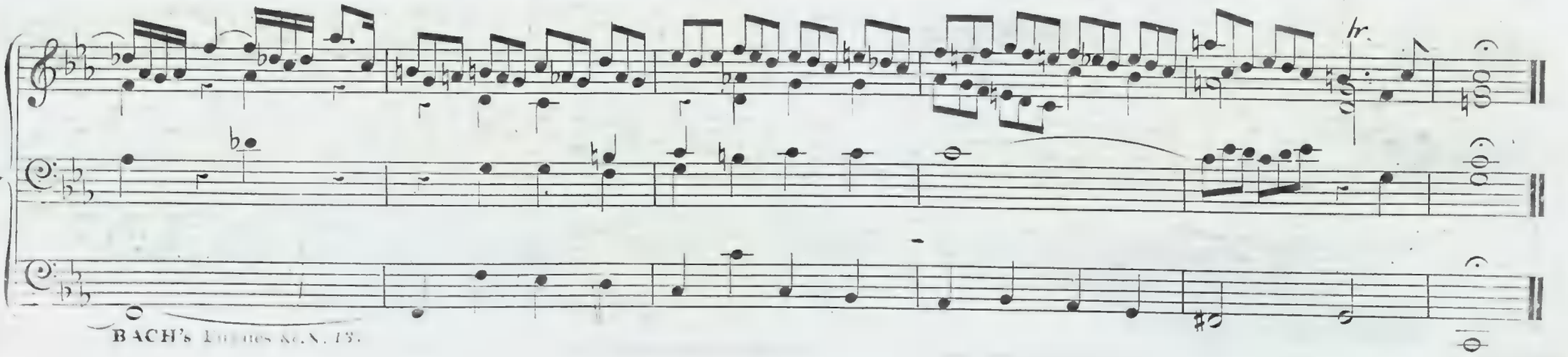
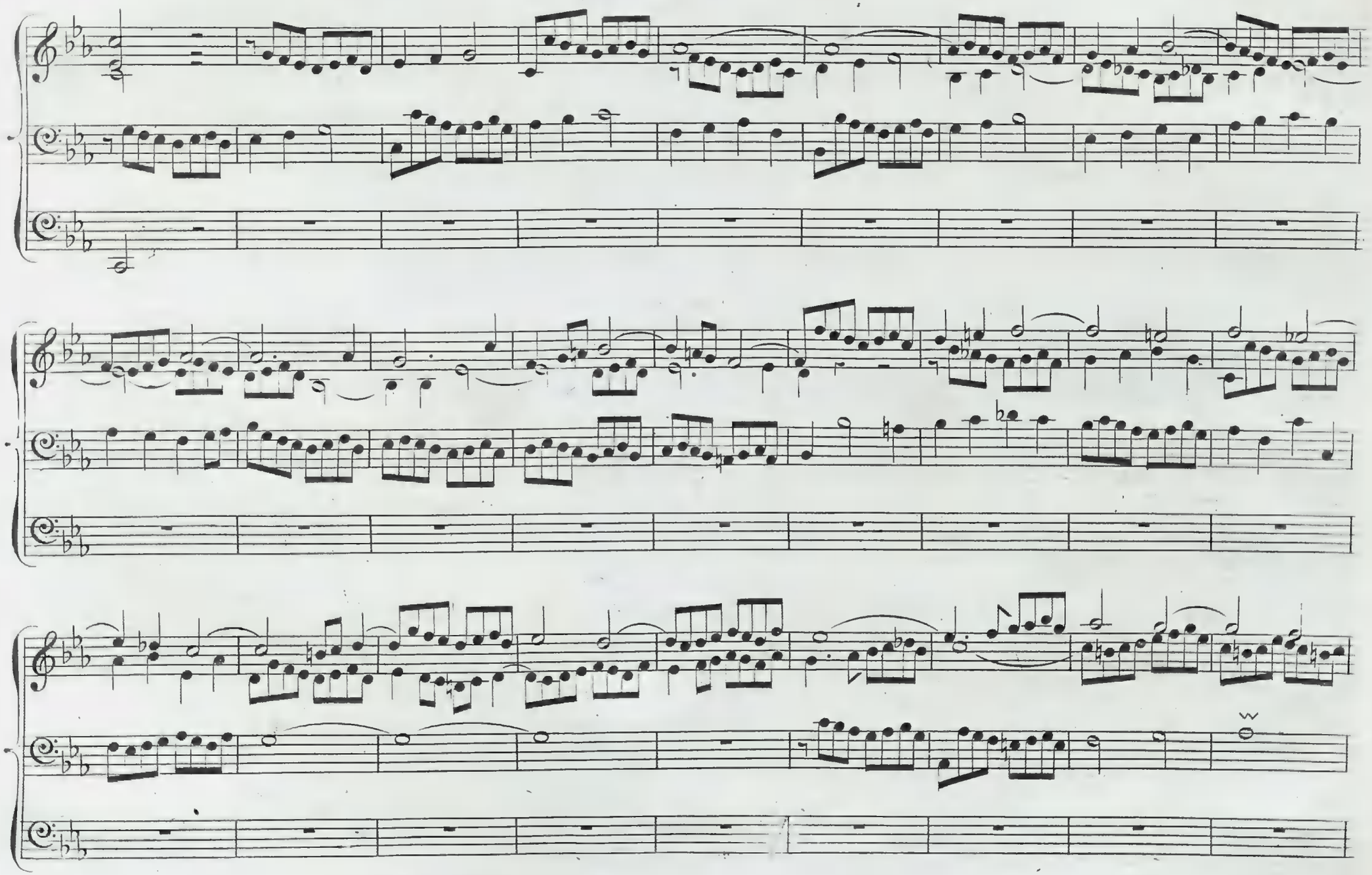






Fuga.

Manuale.



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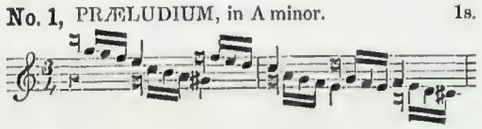

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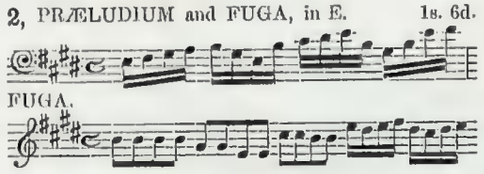

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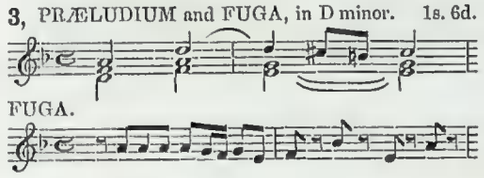

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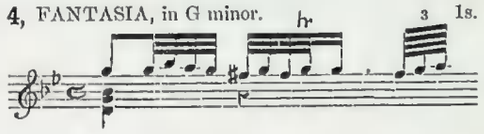

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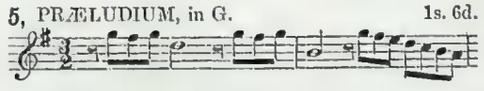

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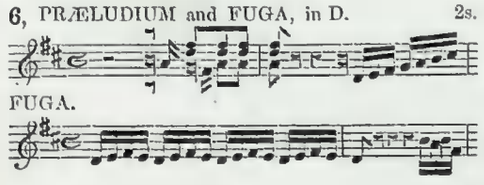

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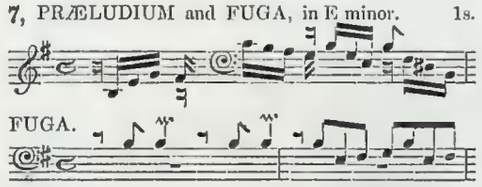

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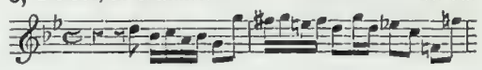

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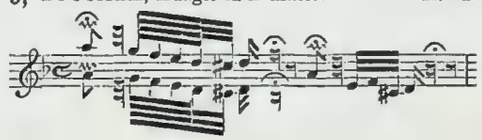

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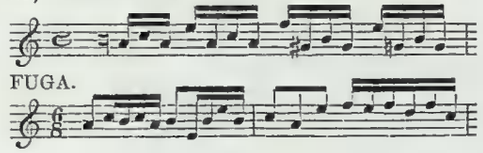

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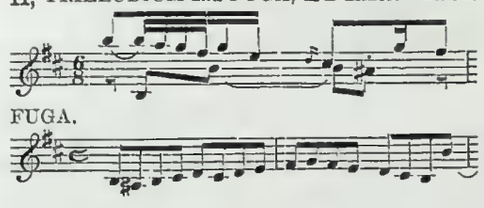

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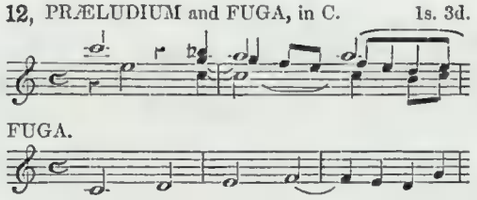

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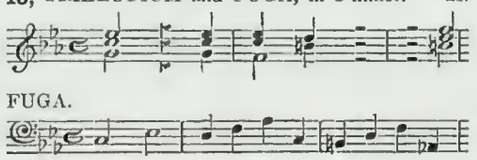
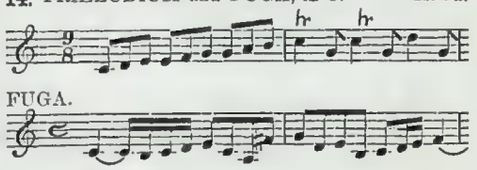


14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



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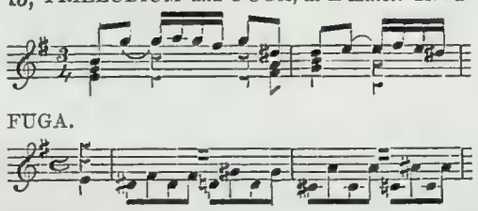

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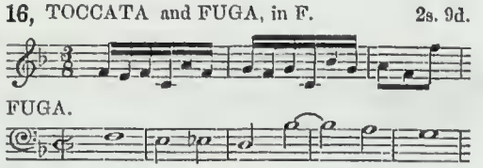

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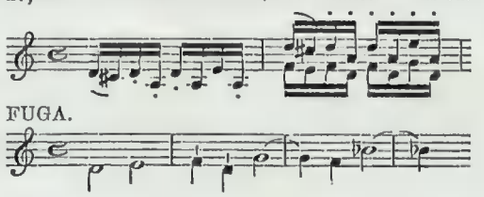

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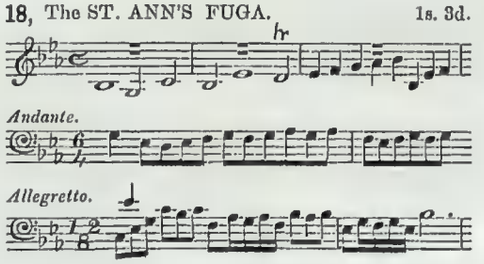

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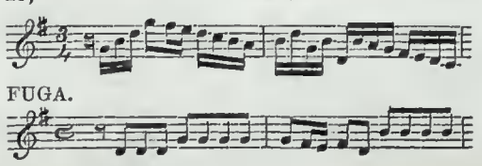

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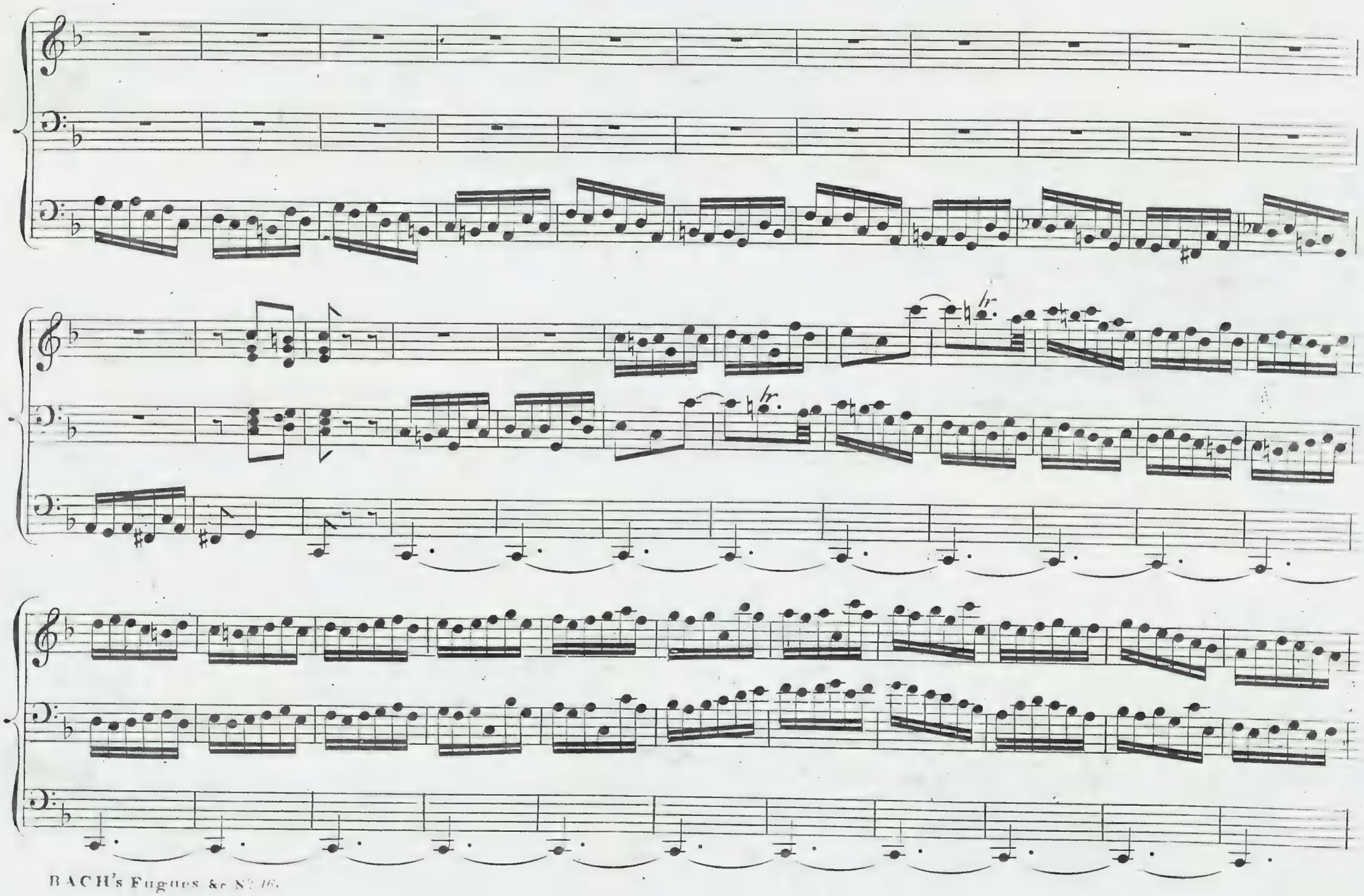
11210/9
roma 5225

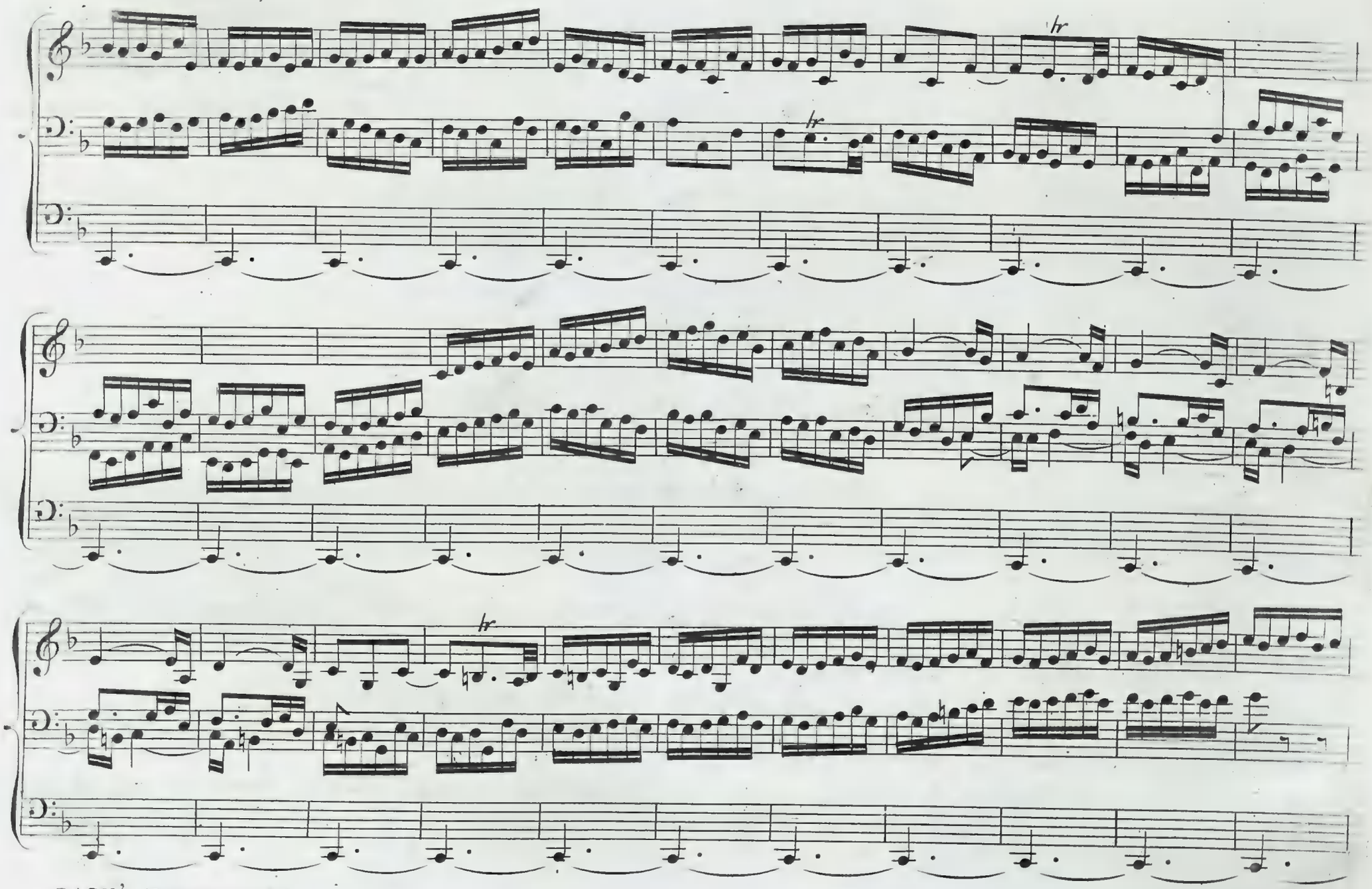
Toccata.

Nº 16.
In F.

Manuale.

Pedale.

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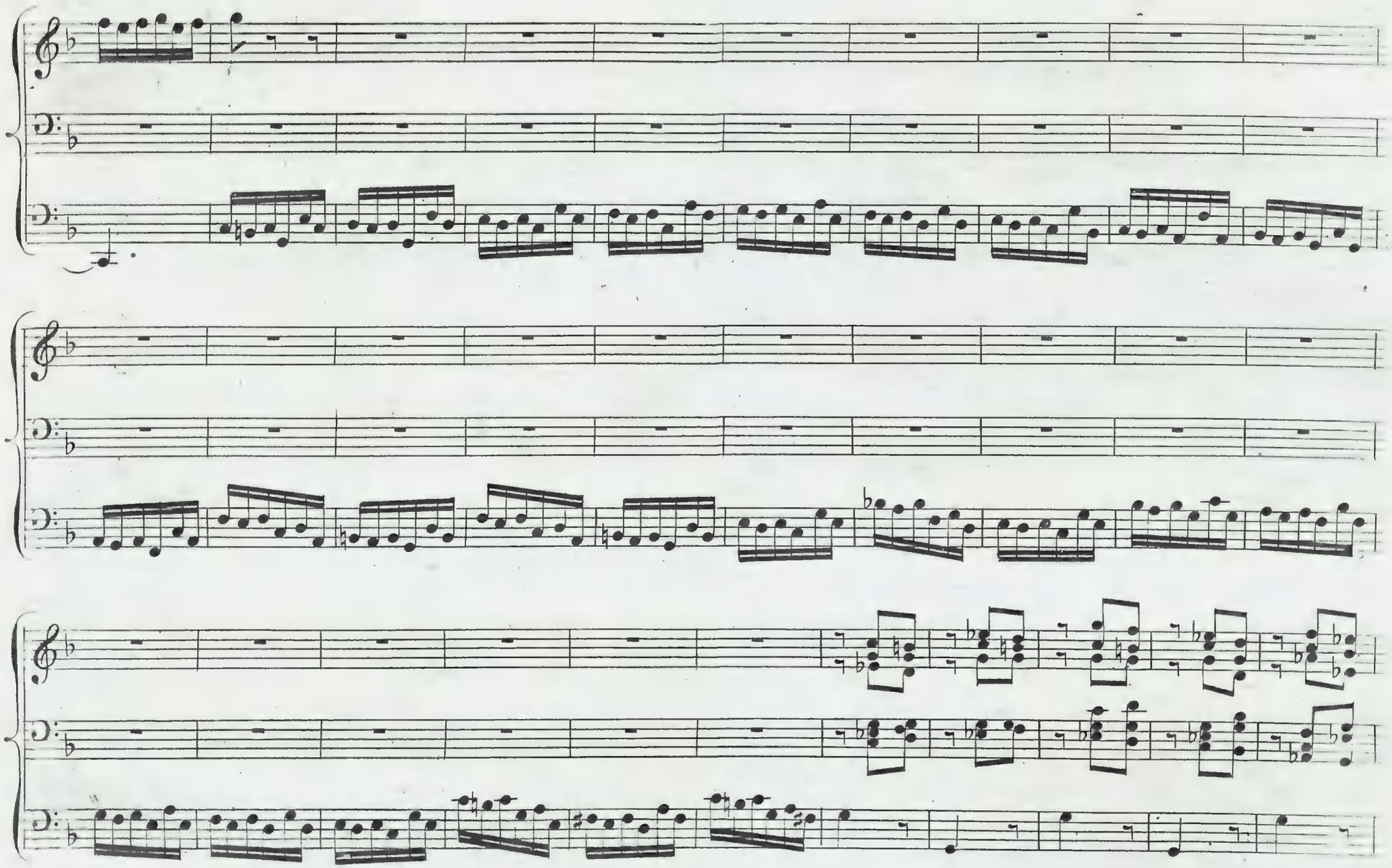

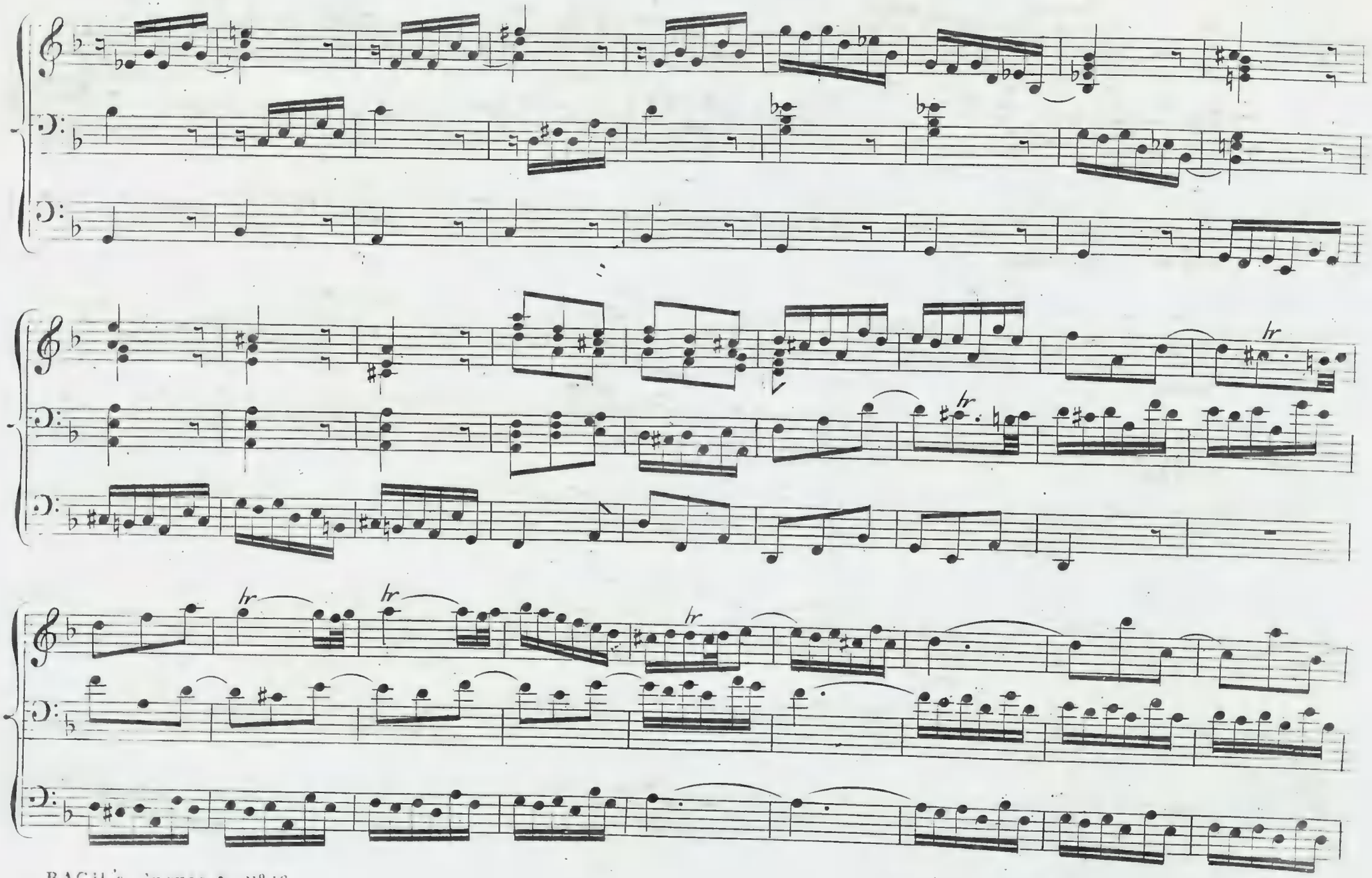
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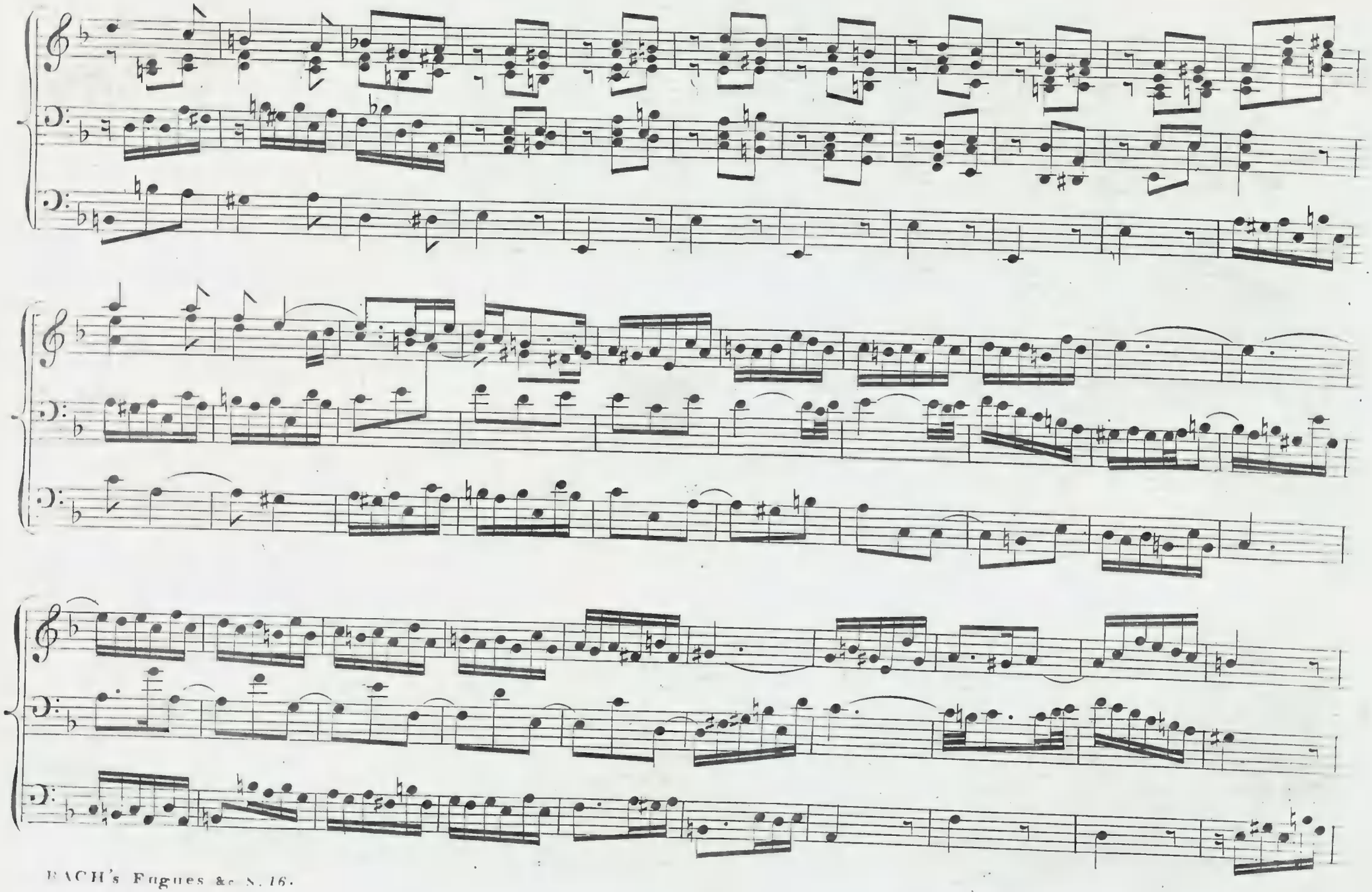

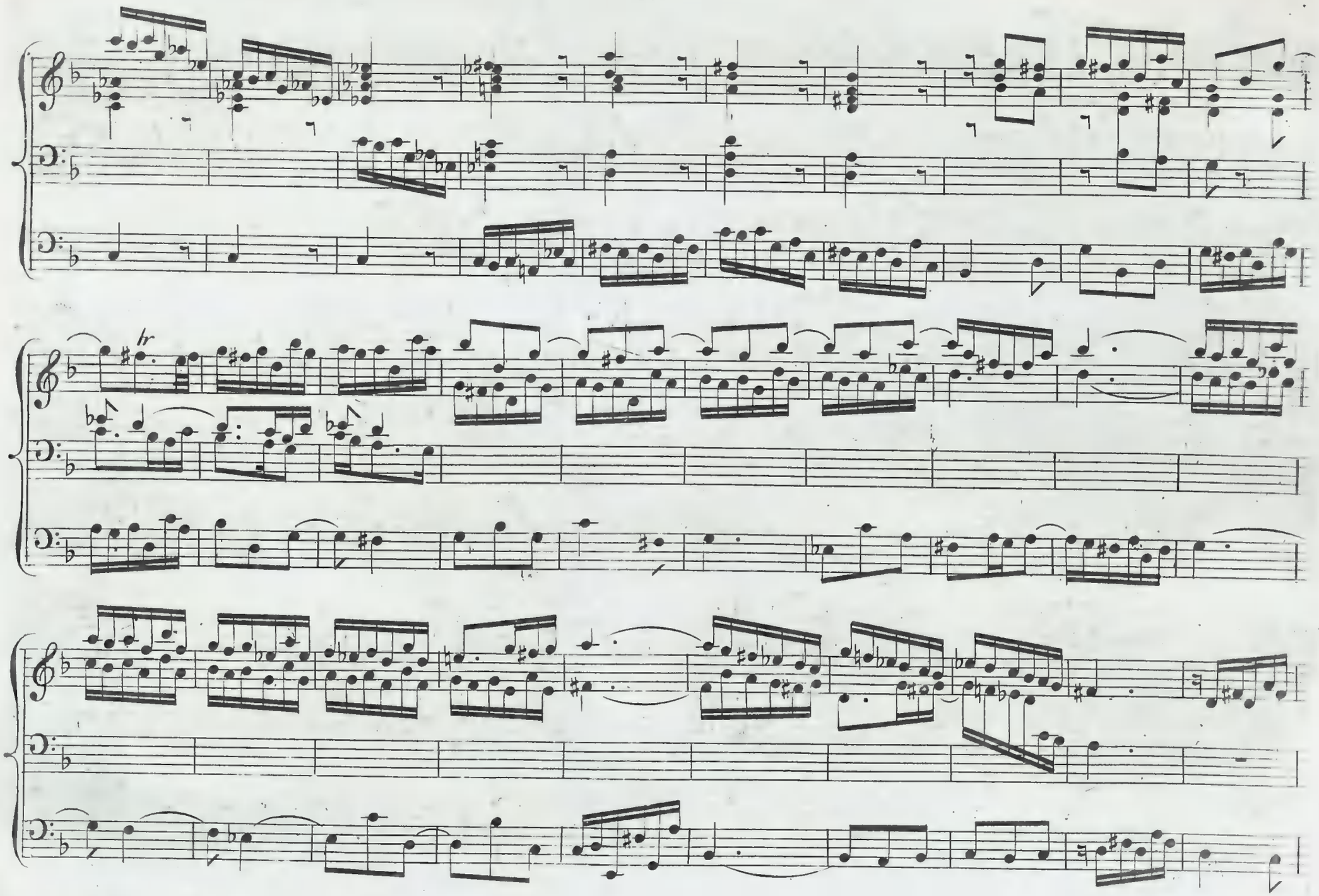
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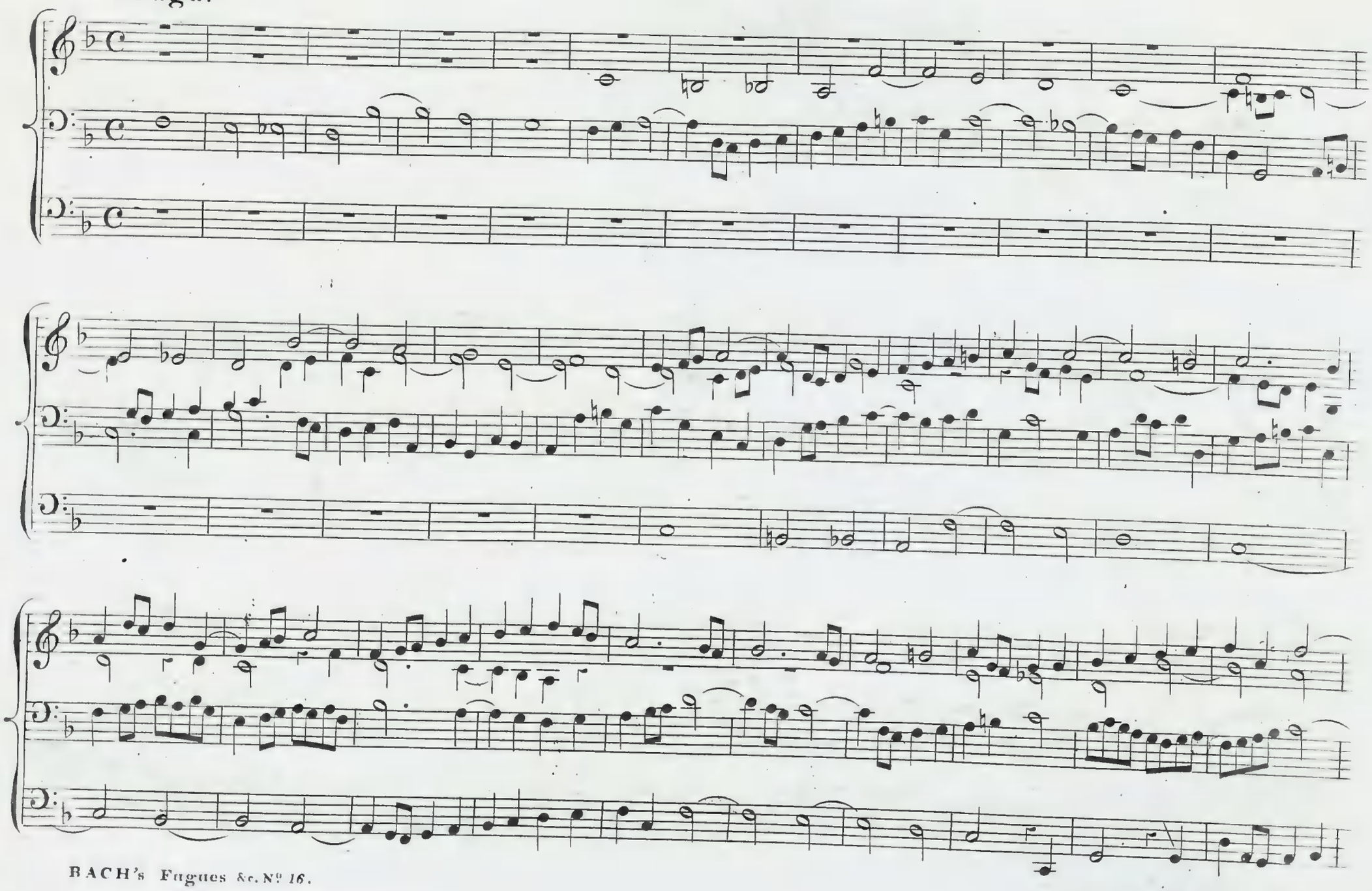
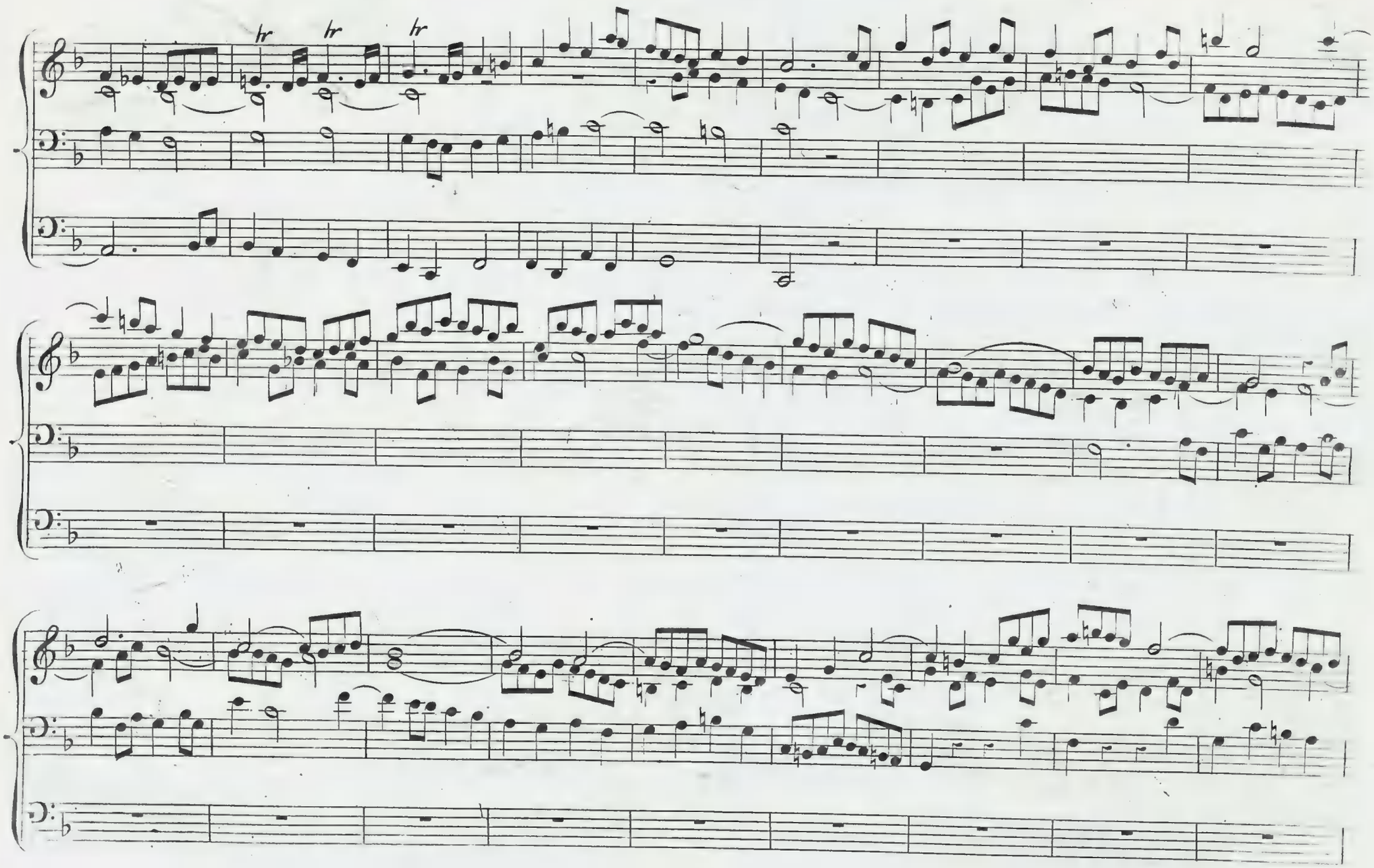
Segue la Fuga.

Fuga.

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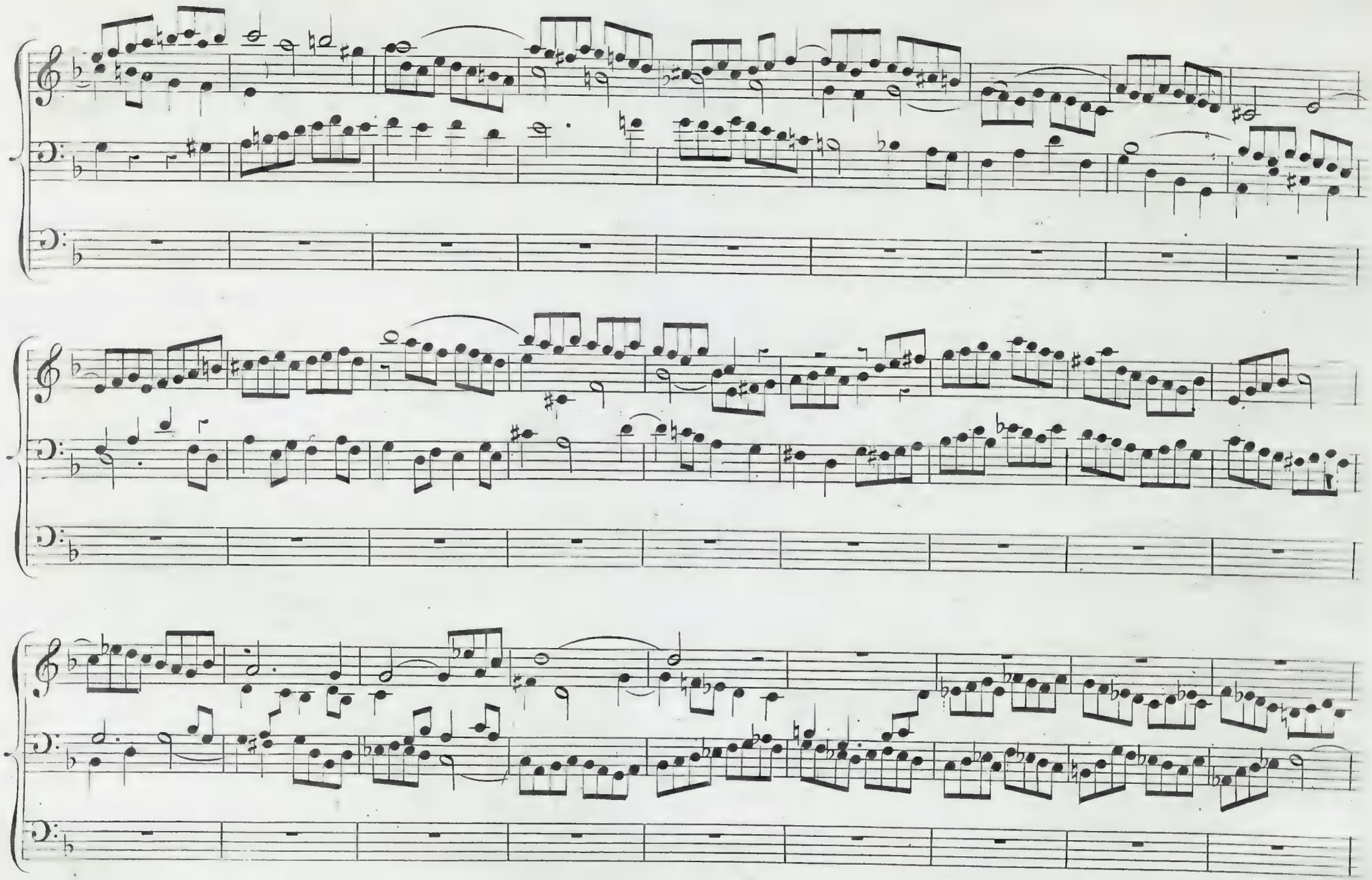

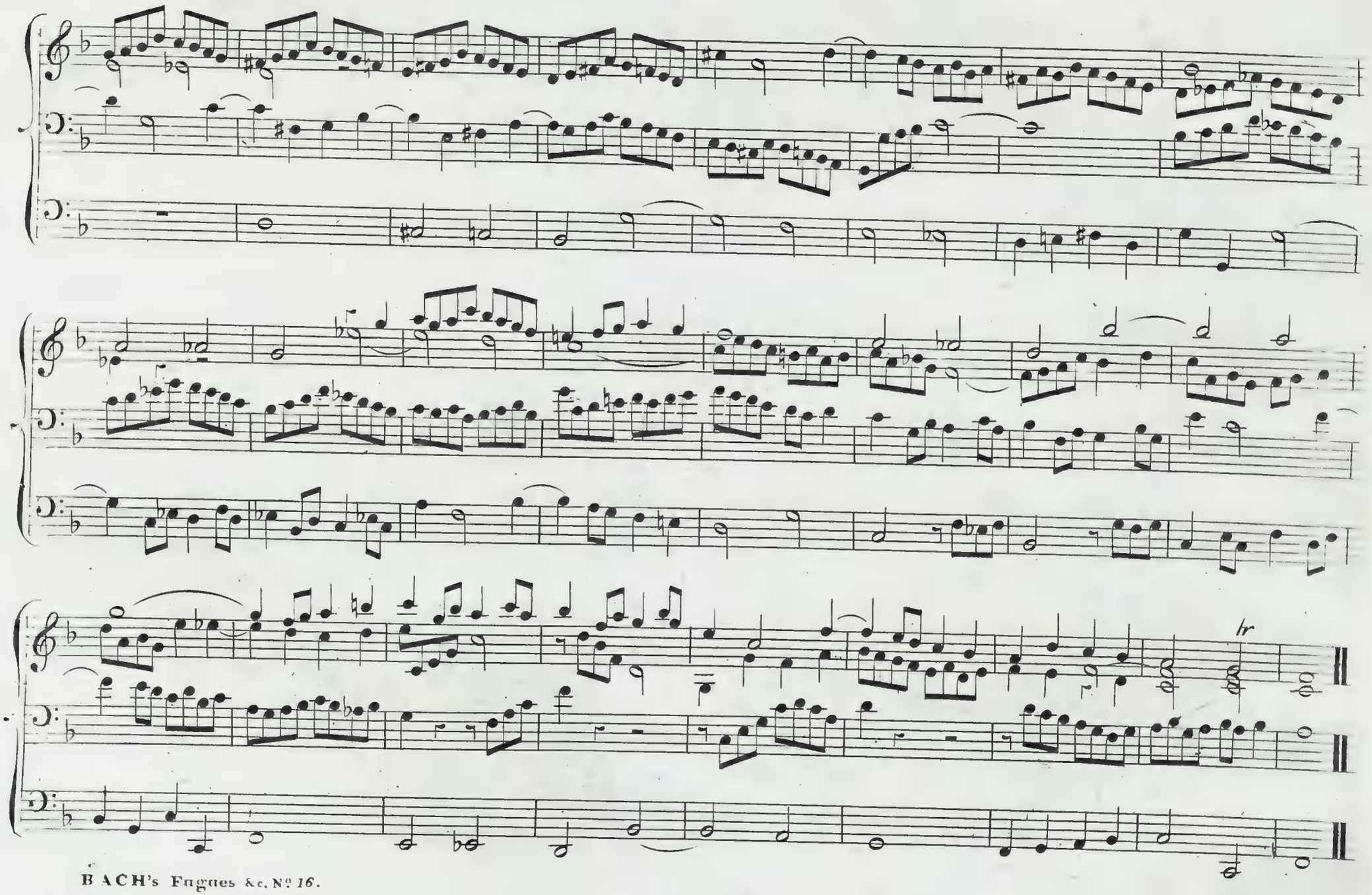
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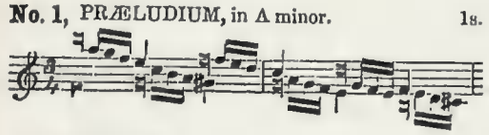

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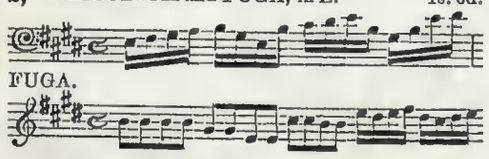
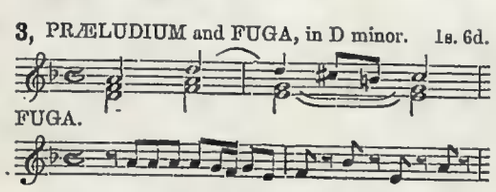


FUGA.



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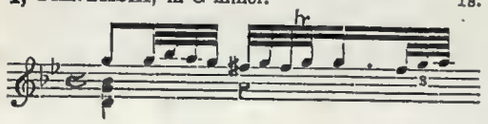
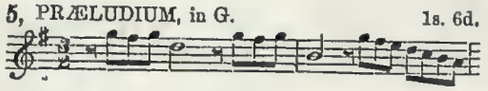
FUGA.

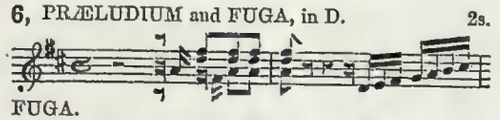
4, FANTASIA, in G minor. 1s.



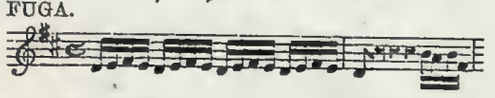
5, PRÆLUDIUM, in G. 1s. 6d.



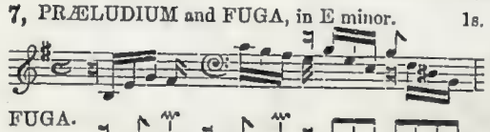
6, PRÆLUDIUM and FUGA, in D. 2s.



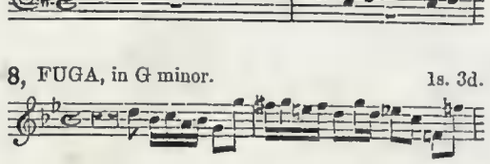
FUGA.



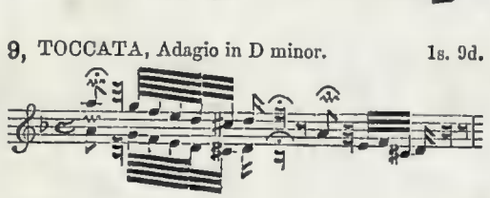
7, PRÆLUDIUM and FUGA, in E minor. 1s.



FUGA.

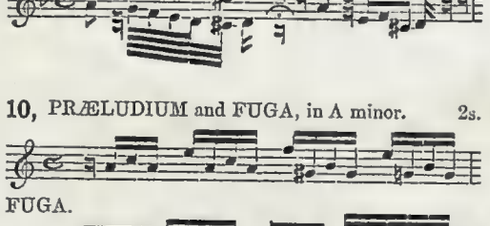


8, FUGA, in G minor. 1s. 3d.

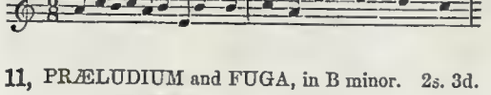


9, TOCCATA, Adagio in D minor. 1s. 9d.

10, PRÆLUDIUM and FUGA, in A minor. 2s.

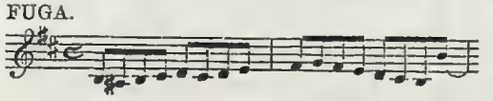


FUGA.

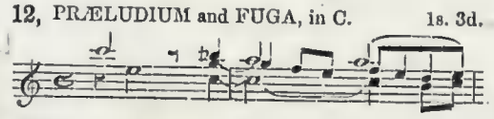


11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.

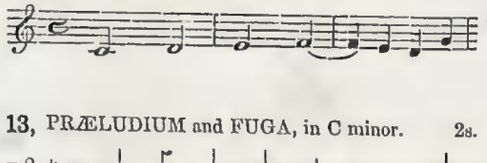
FUGA.



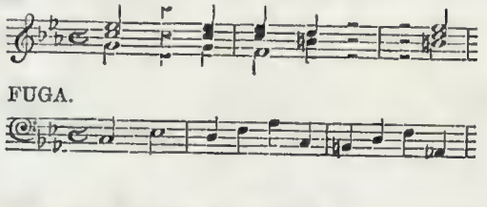
12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



FUGA.

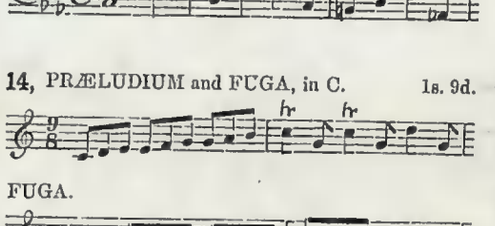


13, PRÆLUDIUM and FUGA, in C minor. 2s.

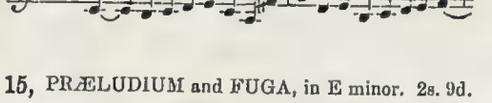


FUGA.

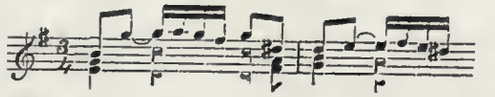
14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



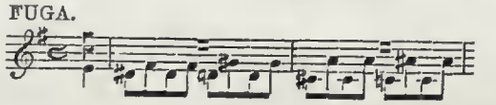
FUGA.



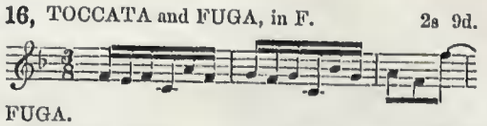
15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.



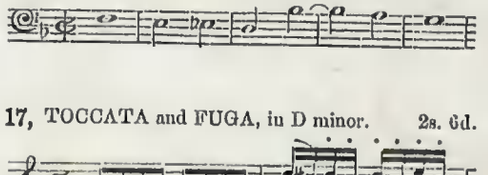
FUGA.



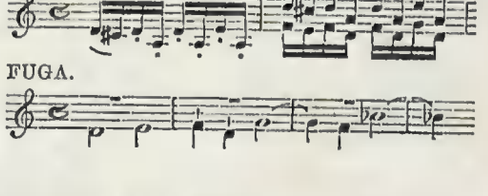
16, TOCCATA and FUGA, in F. 2s 9d.



FUGA.

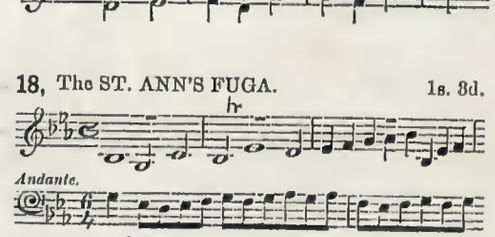


17, TOCCATA and FUGA, in D minor. 2s. 6d.



FUGA.

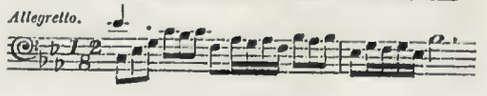
18, The ST. ANN'S FUGA. 1s. 3d.



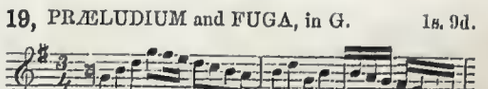
Andante.

Allegretto.

19, PRÆLUDIUM and FUGA, in G. 1s. 9d.



FUGA.



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ALSO IN NEW YORK, AT 1, CLINTON HALL, ASTOR PLACE.

H290/10
rcma 5226

Maestoso alla Breve.

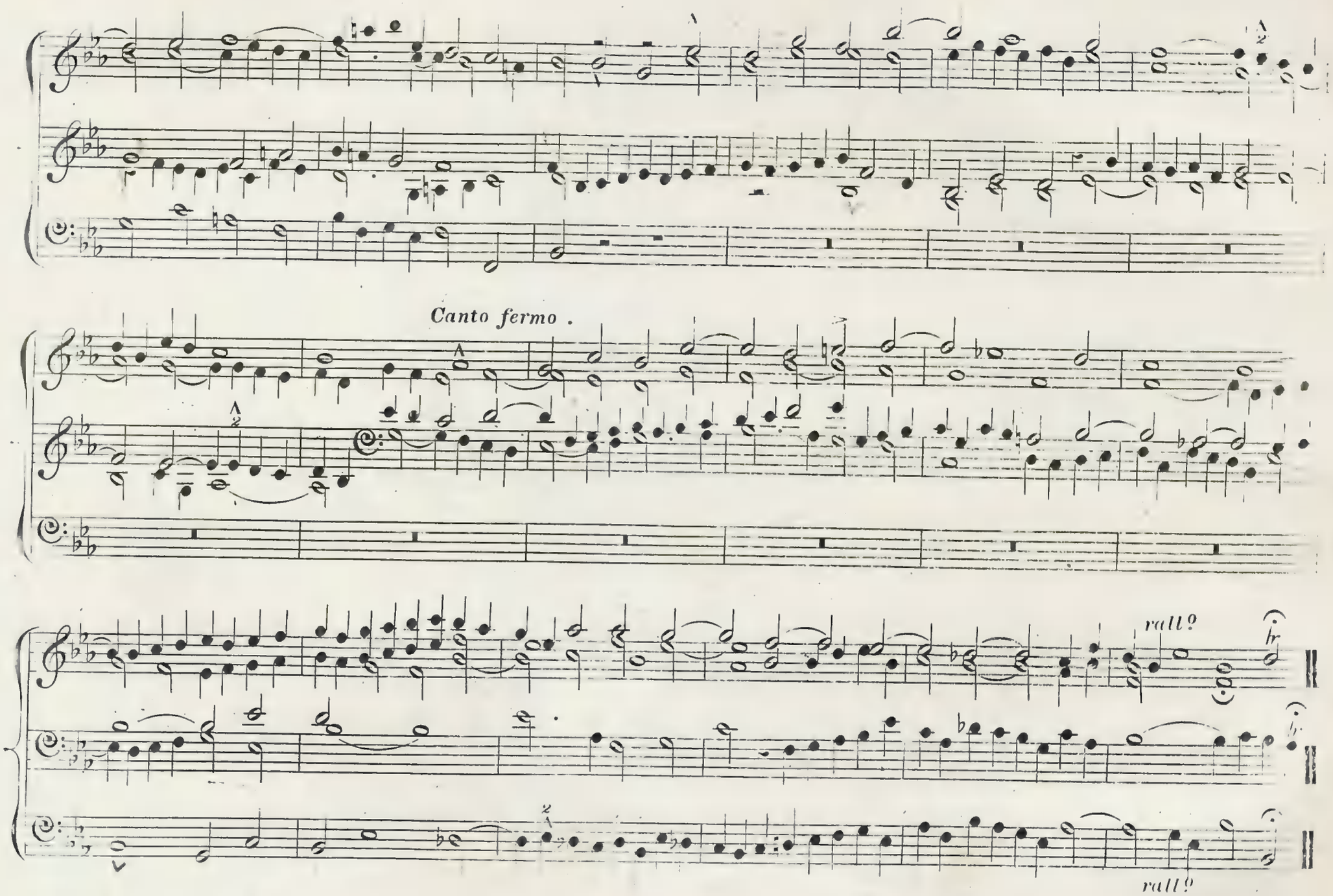
Nº 18.

ON ST. ANNE'S TUNE.

Manuale.

Pedale.

mf Canto fermo.


Canto fermo .
rall?
rall?

Andante Moderato.

Canto fermo .

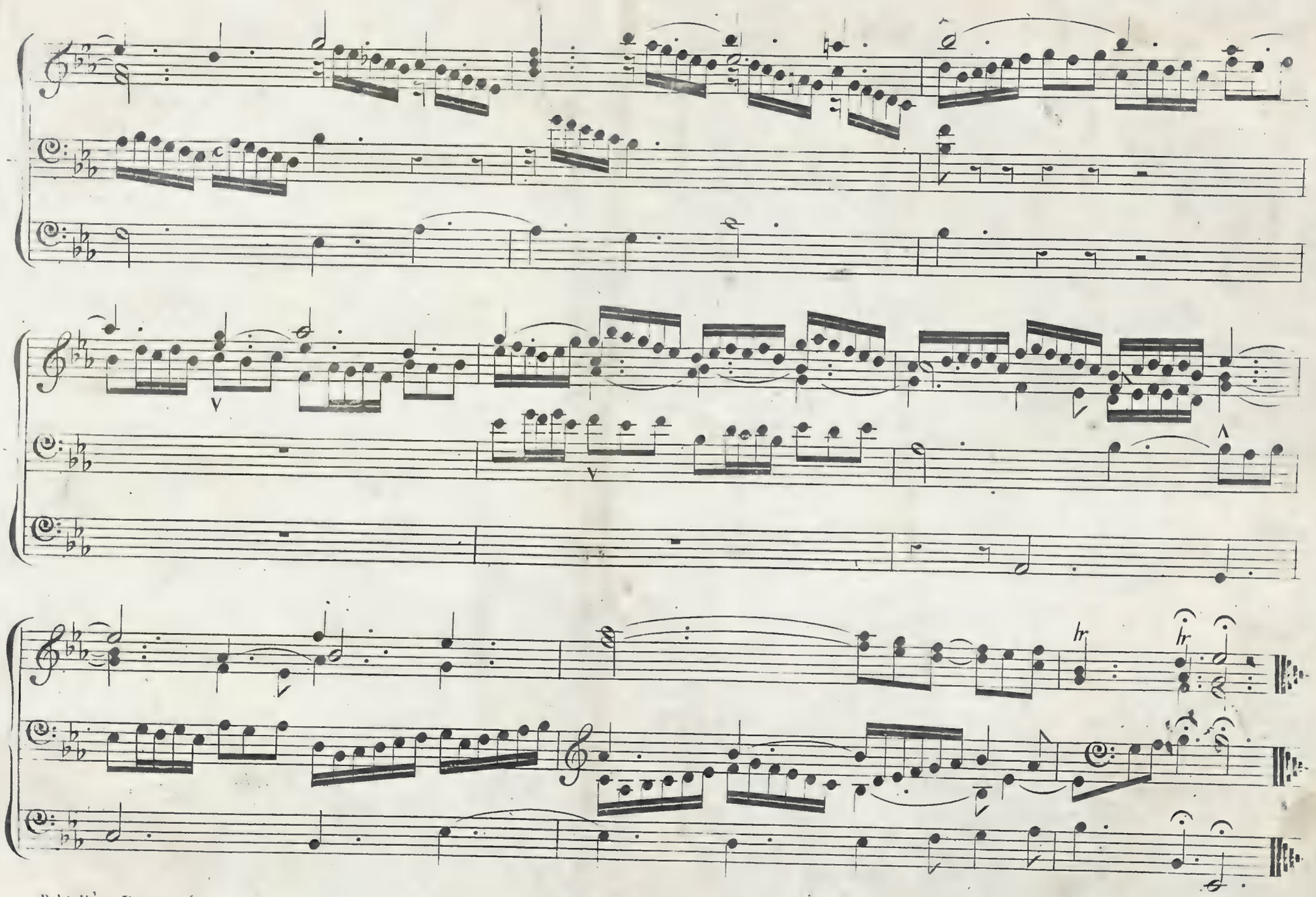
Canto fermo .

Canto fermo .

rall.º

Canto fermo .

Allegretto.


hr
hr

No. 19

Reduced Price, 1/9

JOHN SEBASTIAN BACH'S

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WITH PEDAL OBLIGATO,—CONSISTING OF

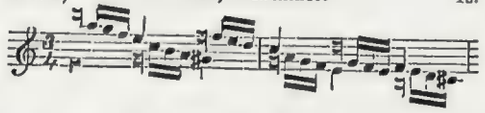
PRELUDES, FUGUES, TOCCATAS, AND FANTASIAS.

These Studies may be played on the Pianoforte by one or two performers

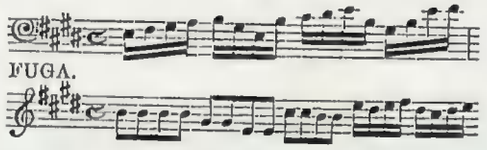
Price, in One Volume, - - 28s. | Violoncello Part, - - 7s.

Or Singly, thus:—

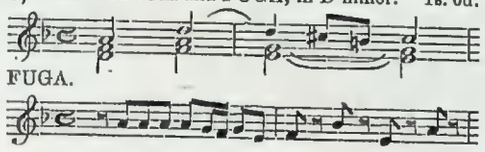
No. 1, PRÆLUDIUM, in A minor. 1s.



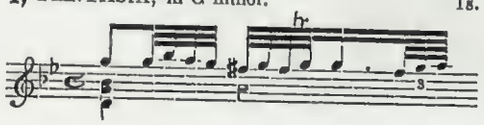
2, PRÆLUDIUM and FUGA, in E. 1s. 6d.



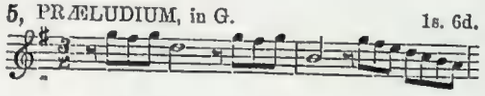
3, PRÆLUDIUM and FUGA, in D minor. 1s. 6d.



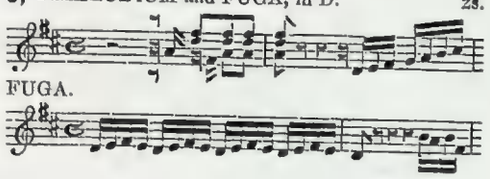
4, FANTASIA, in G minor. 1s.



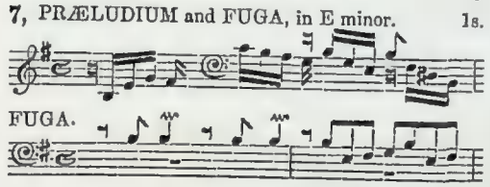
5, PRÆLUDIUM, in G. 1s. 6d.



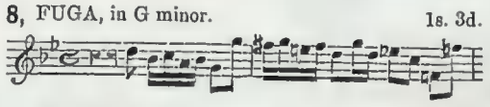
6, PRÆLUDIUM and FUGA, in D. 2s.



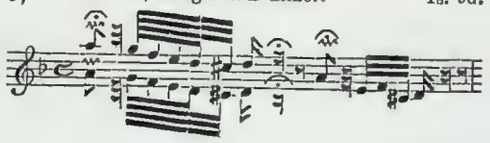
7, PRÆLUDIUM and FUGA, in E minor. 1s.



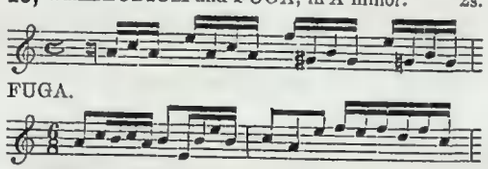
8, FUGA, in G minor. 1s. 3d.



9, TOCCATA, Adagio in D minor. 1s. 9d.

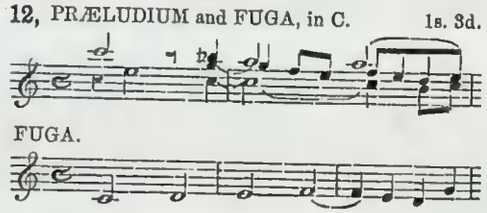


10, PRÆLUDIUM and FUGA, in A minor. 2s.

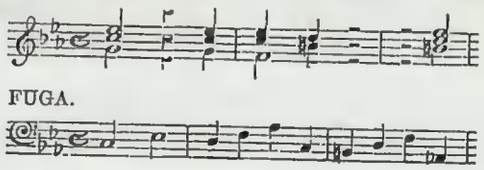


11, PRÆLUDIUM and FUGA, in B minor. 2s. 3d.

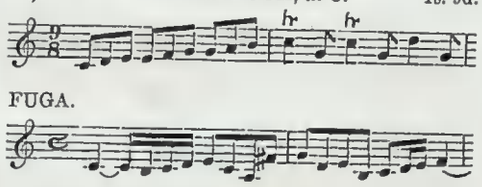
12, PRÆLUDIUM and FUGA, in C. 1s. 3d.



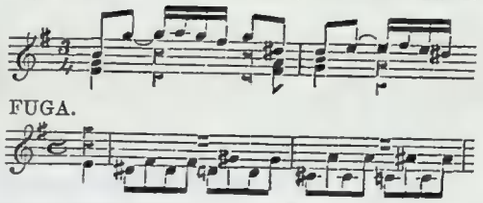
13, PRÆLUDIUM and FUGA, in C minor. 2s.



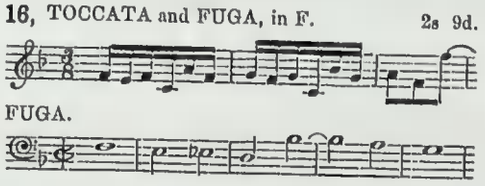
14, PRÆLUDIUM and FUGA, in C. 1s. 9d.



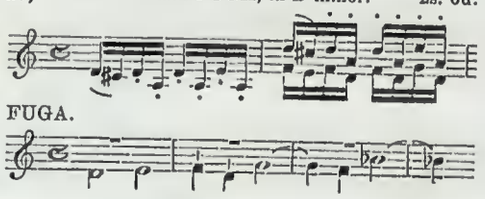
15, PRÆLUDIUM and FUGA, in E minor. 2s. 9d.



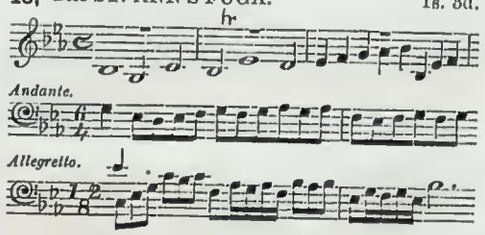
16, TOCCATA and FUGA, in F. 2s 9d.



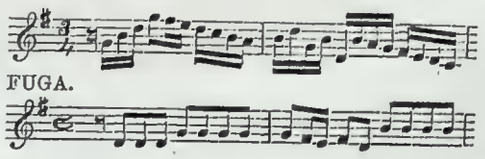
17, TOCCATA and FUGA, in D minor. 2s. 6d.



18, The ST. ANN'S FUGA. 1s. 3d.



19, PRÆLUDIUM and FUGA, in G. 1s. 9d.



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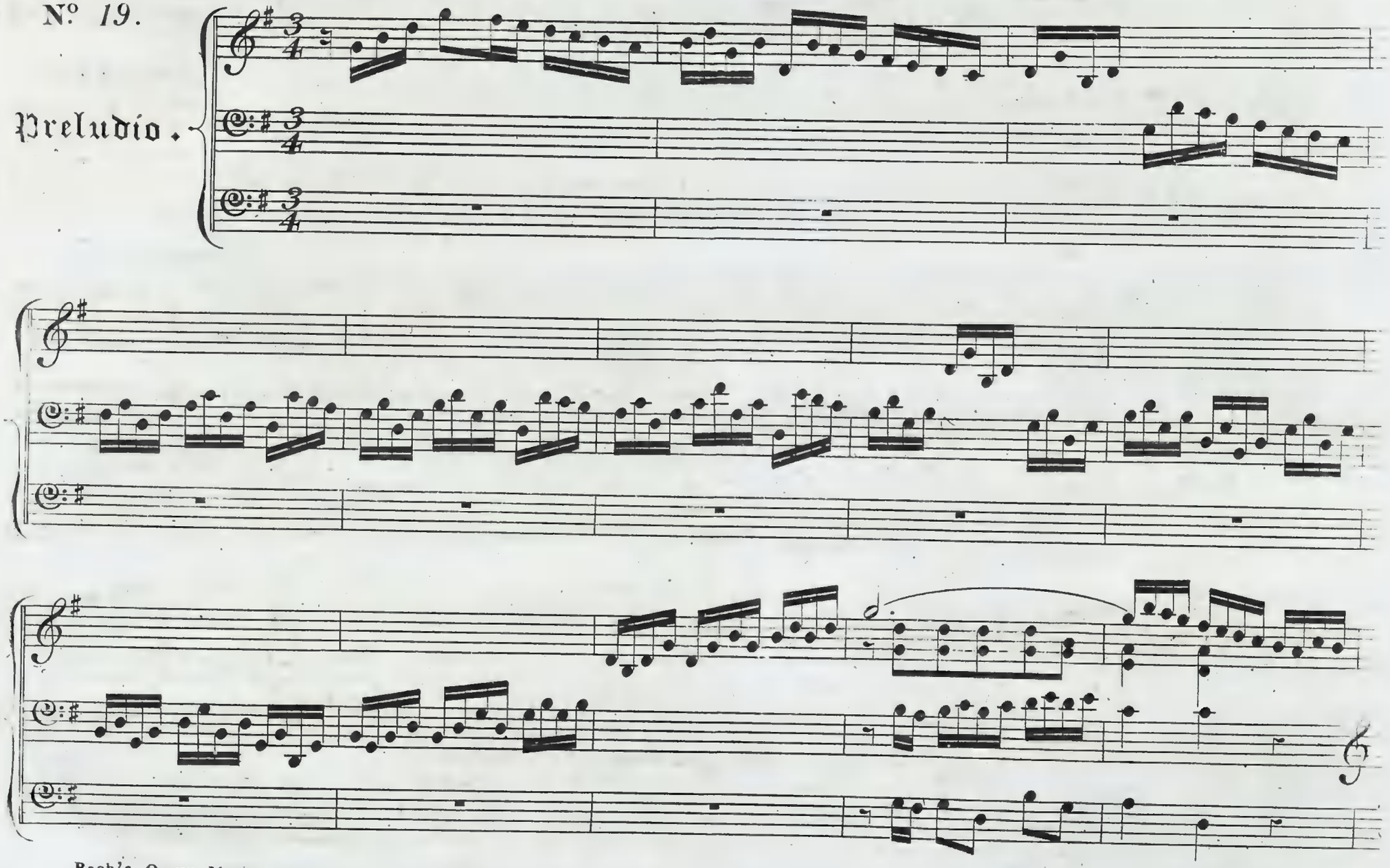
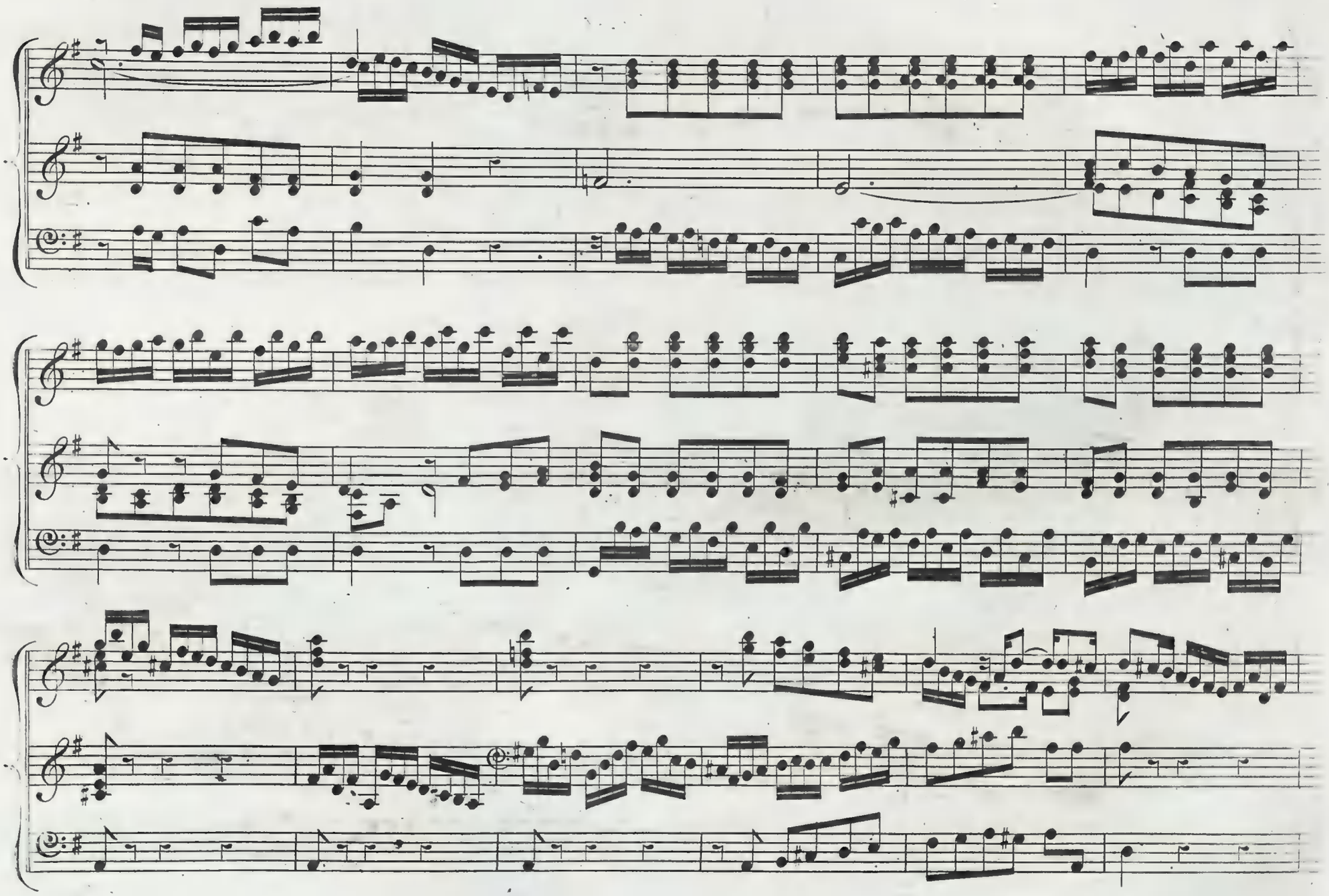
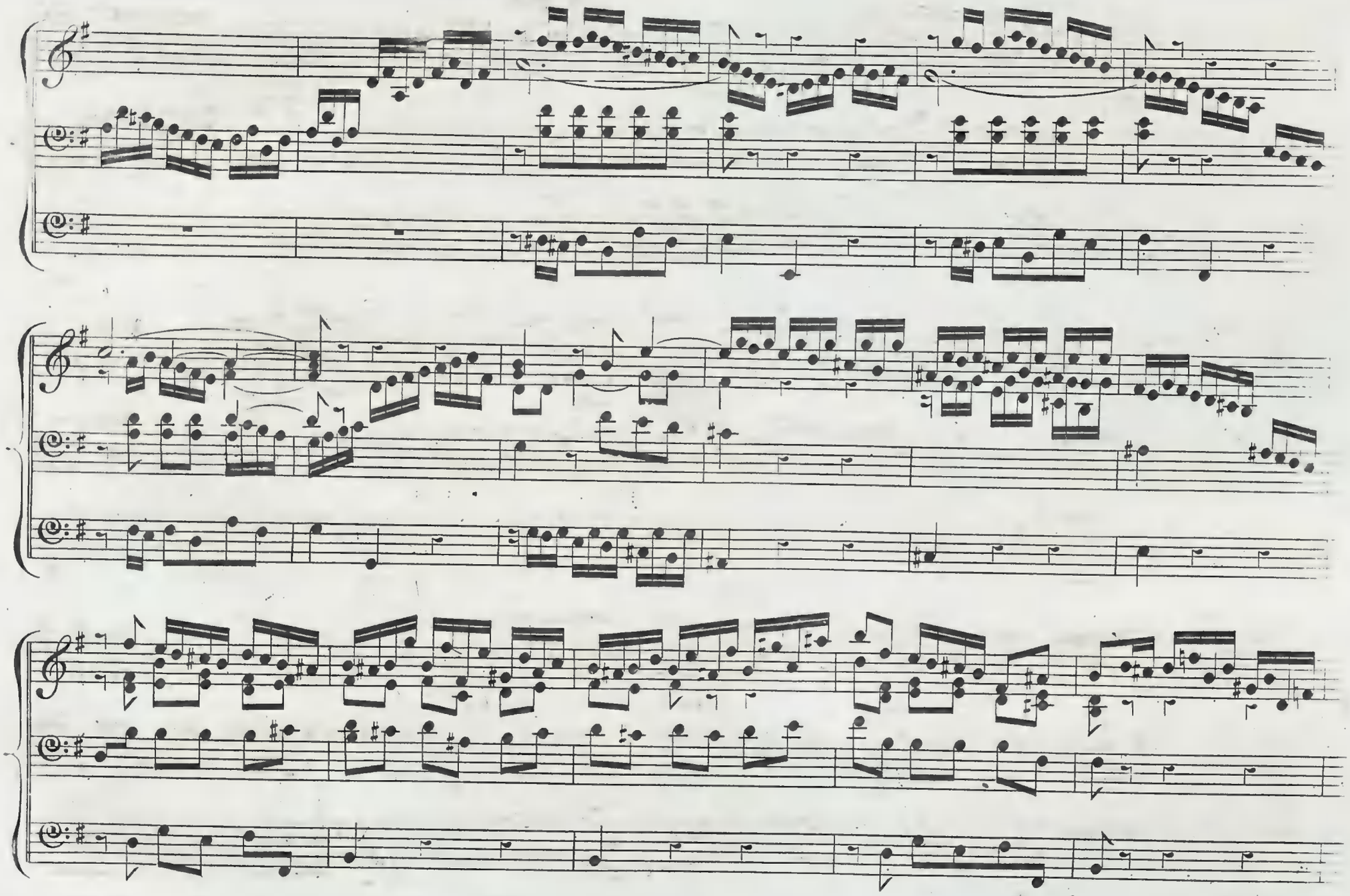
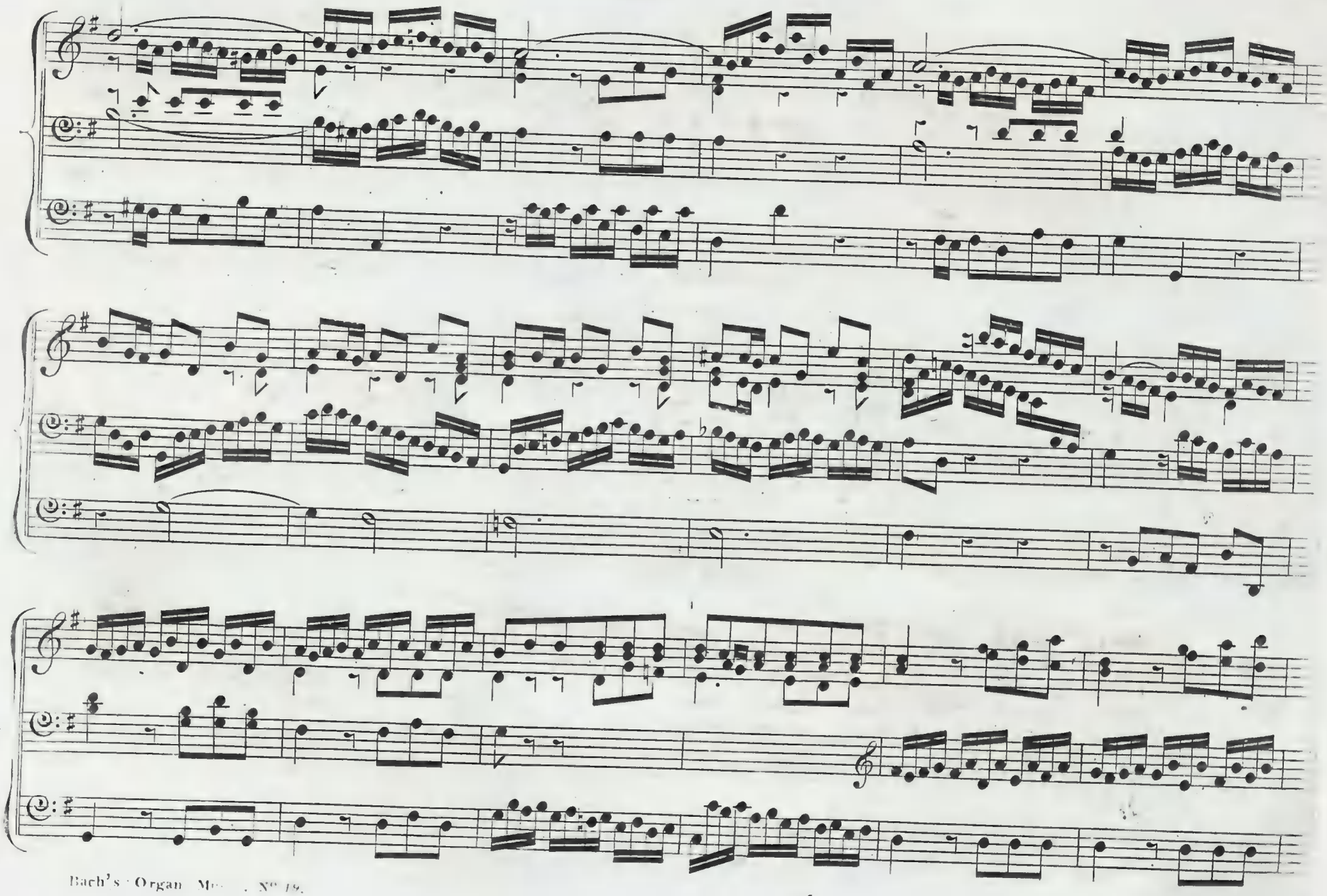
Nº 19.

Preludio.



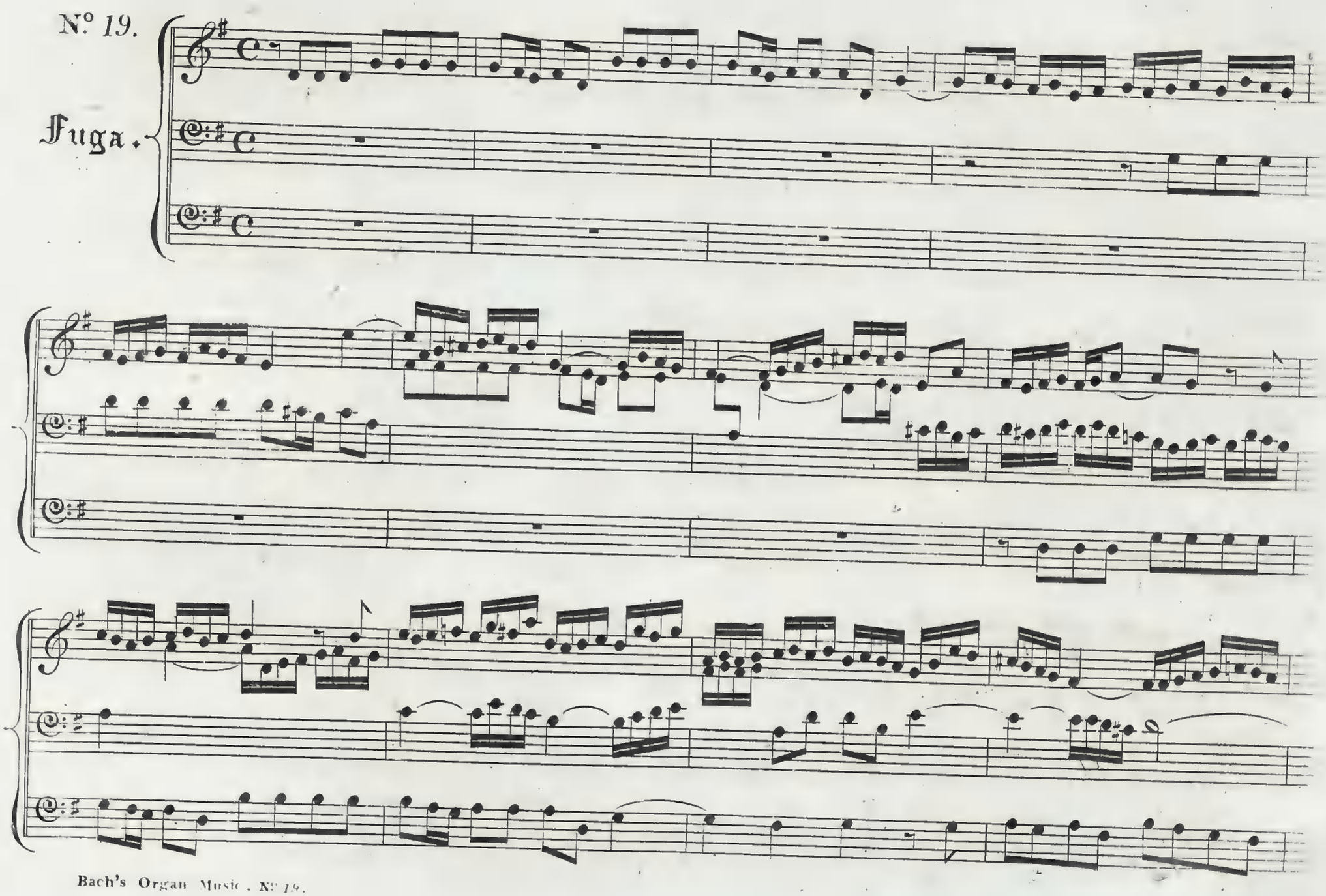


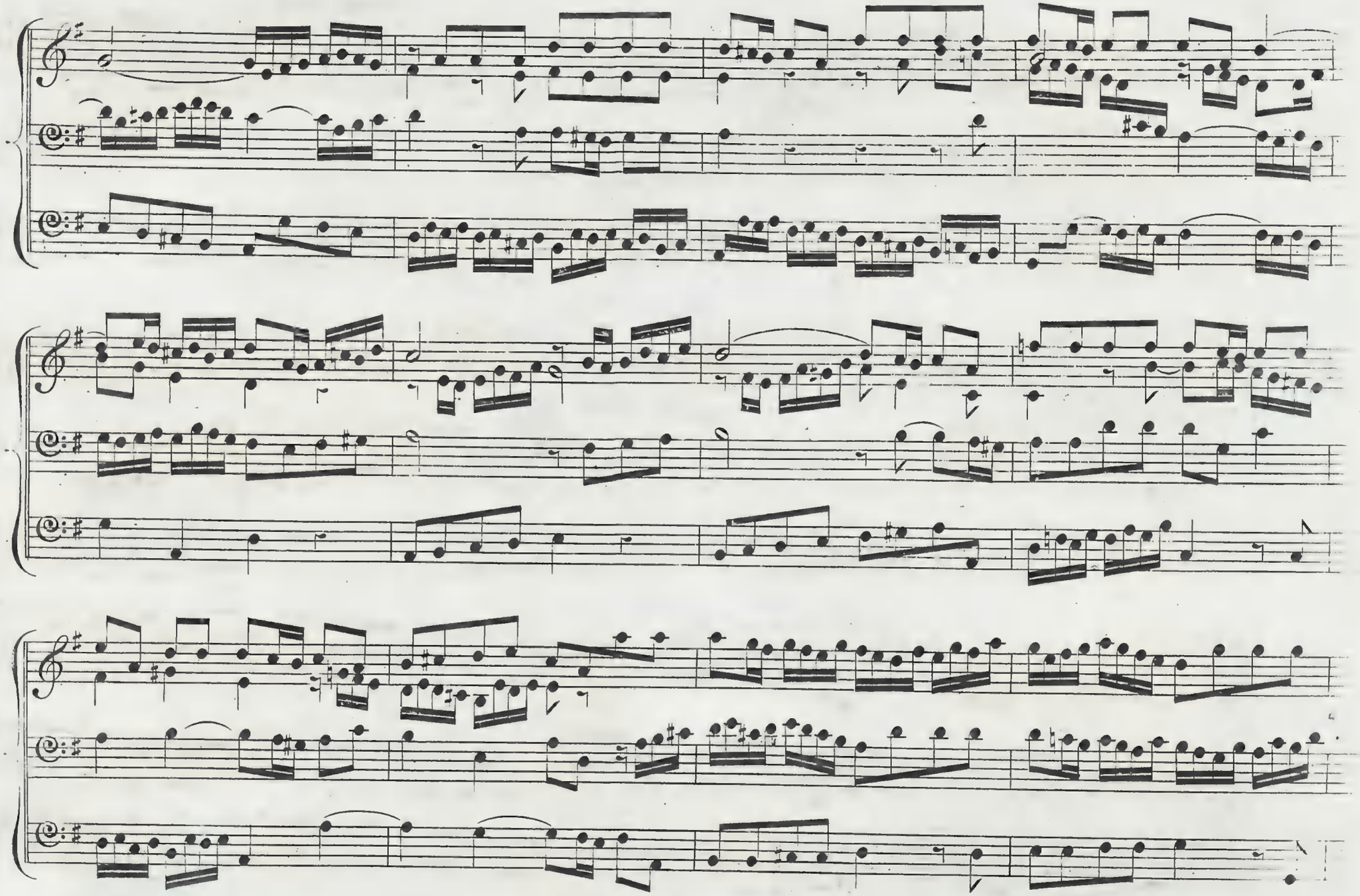


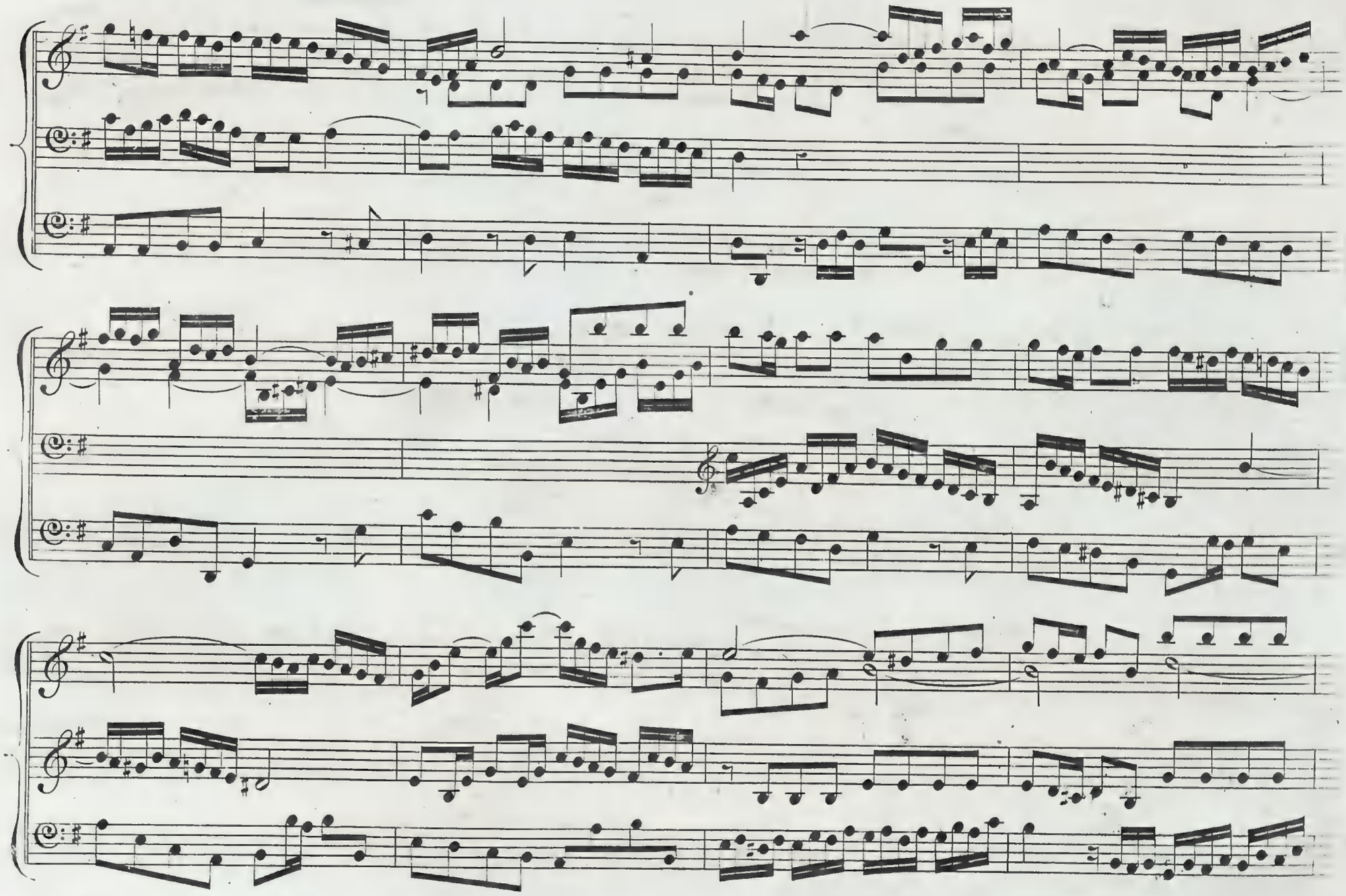


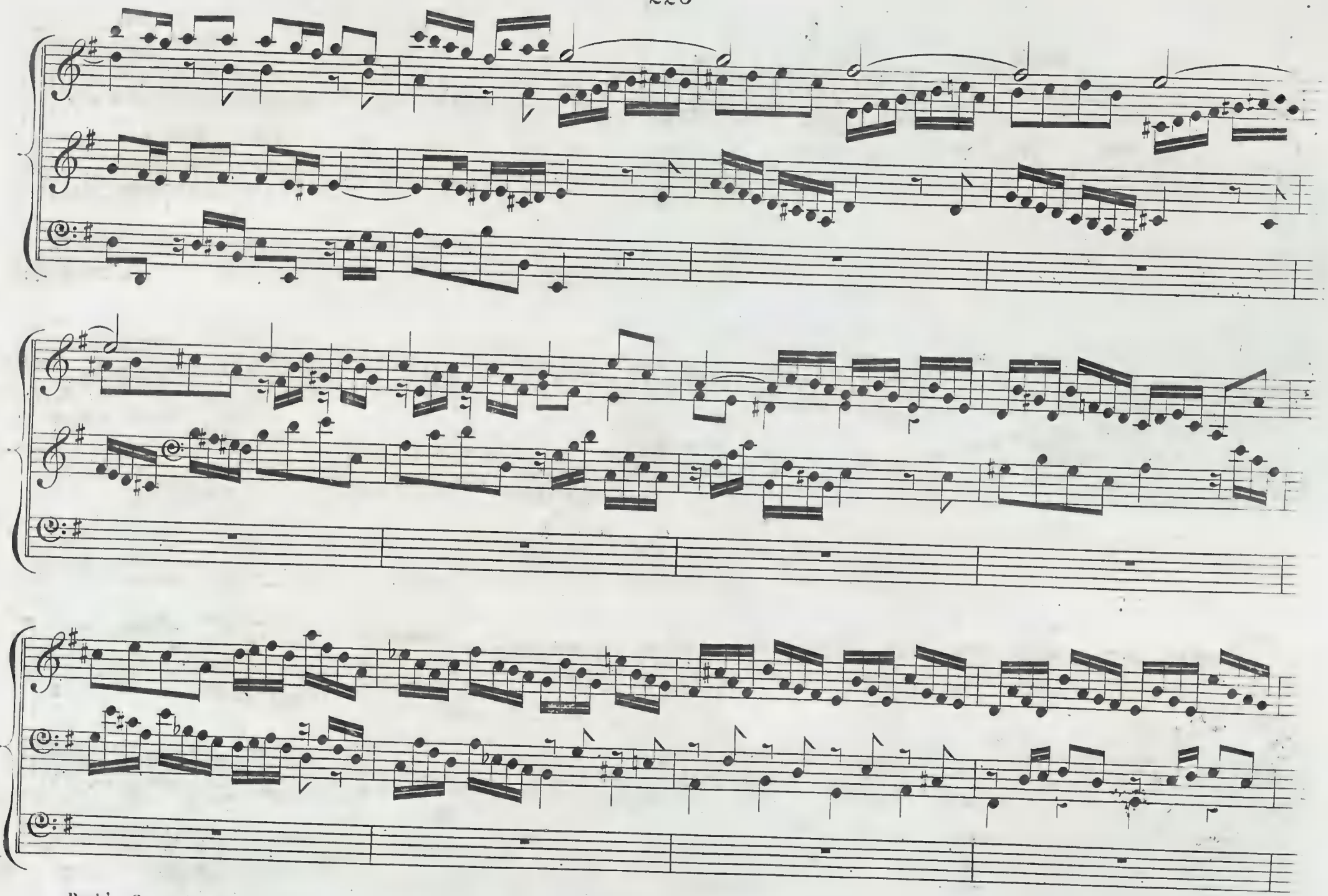
N.º 19.

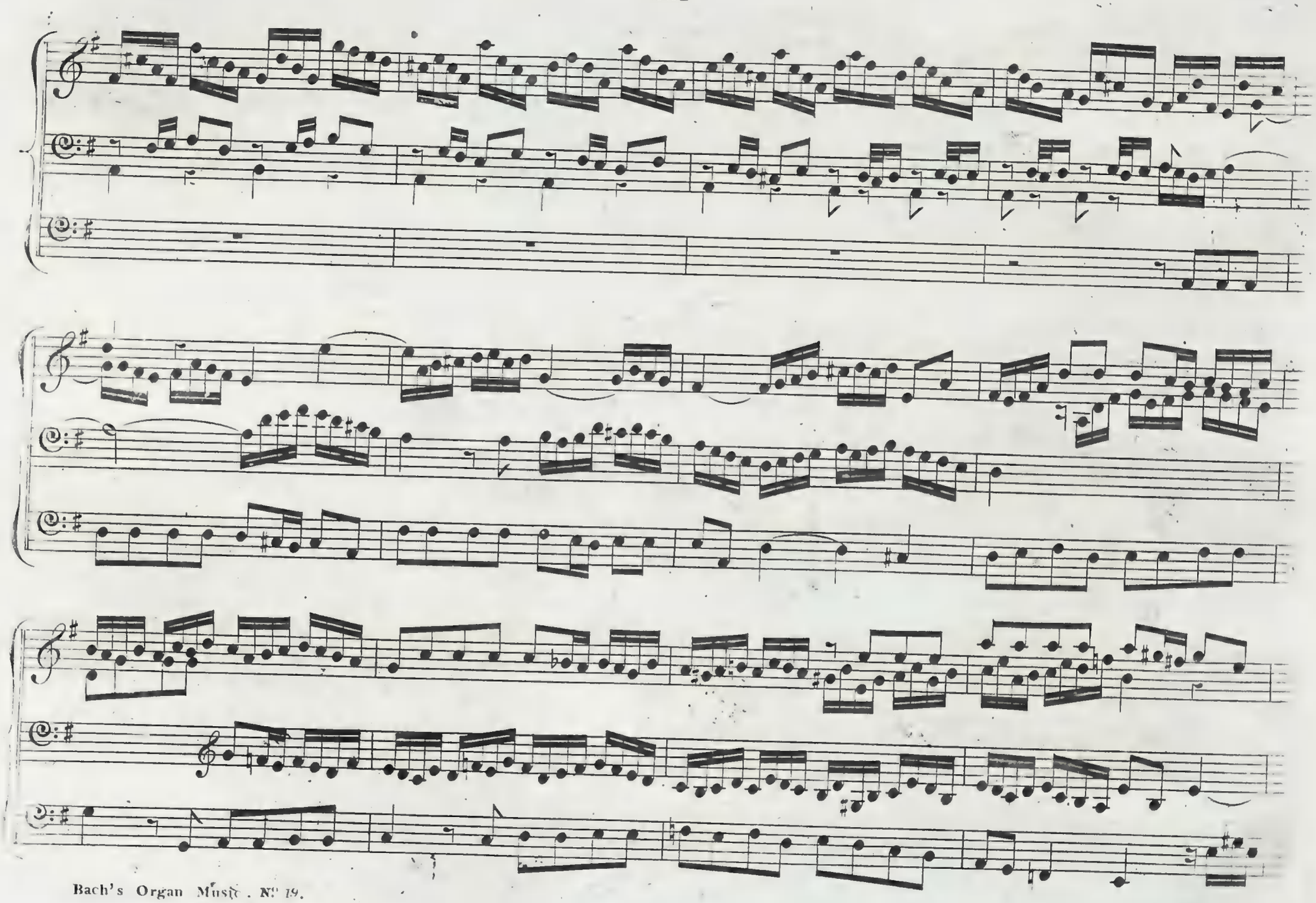
Fuga.

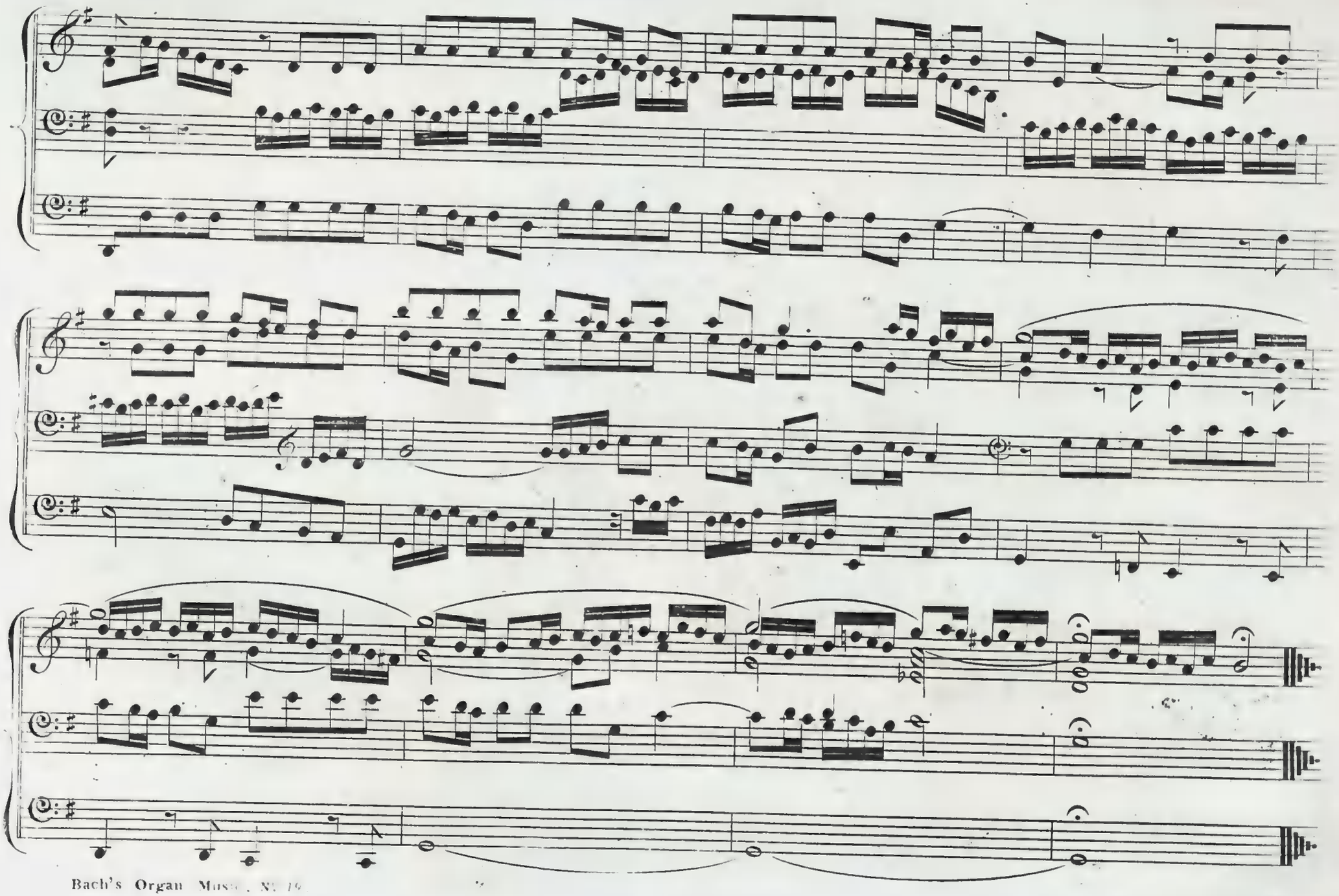












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Preludes. Fugues. Fantasias. etc.

9862. PRELUDE and FUGUE. A minor.

9863. FUGUE. G major.

9864. PRELUDE. A minor.

9865. FANTASIA. G major.

9866. FANTASIA and FUGUE. A minor.

PRELUDE. C major.

9870.

9867. FANTASIA with IMITATION. B minor.

FANTASIA. C major.

PRELUDE. G major.

9868. FUGUE. G major.

9869. PASTORALE. F major.

TRIO. D minor.

9871.

Great Choral Prelude: "Wir glauben all' an einen Gott, Schöpfer."

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ALSO AT 81, REGENT STREET, W.

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H290/12

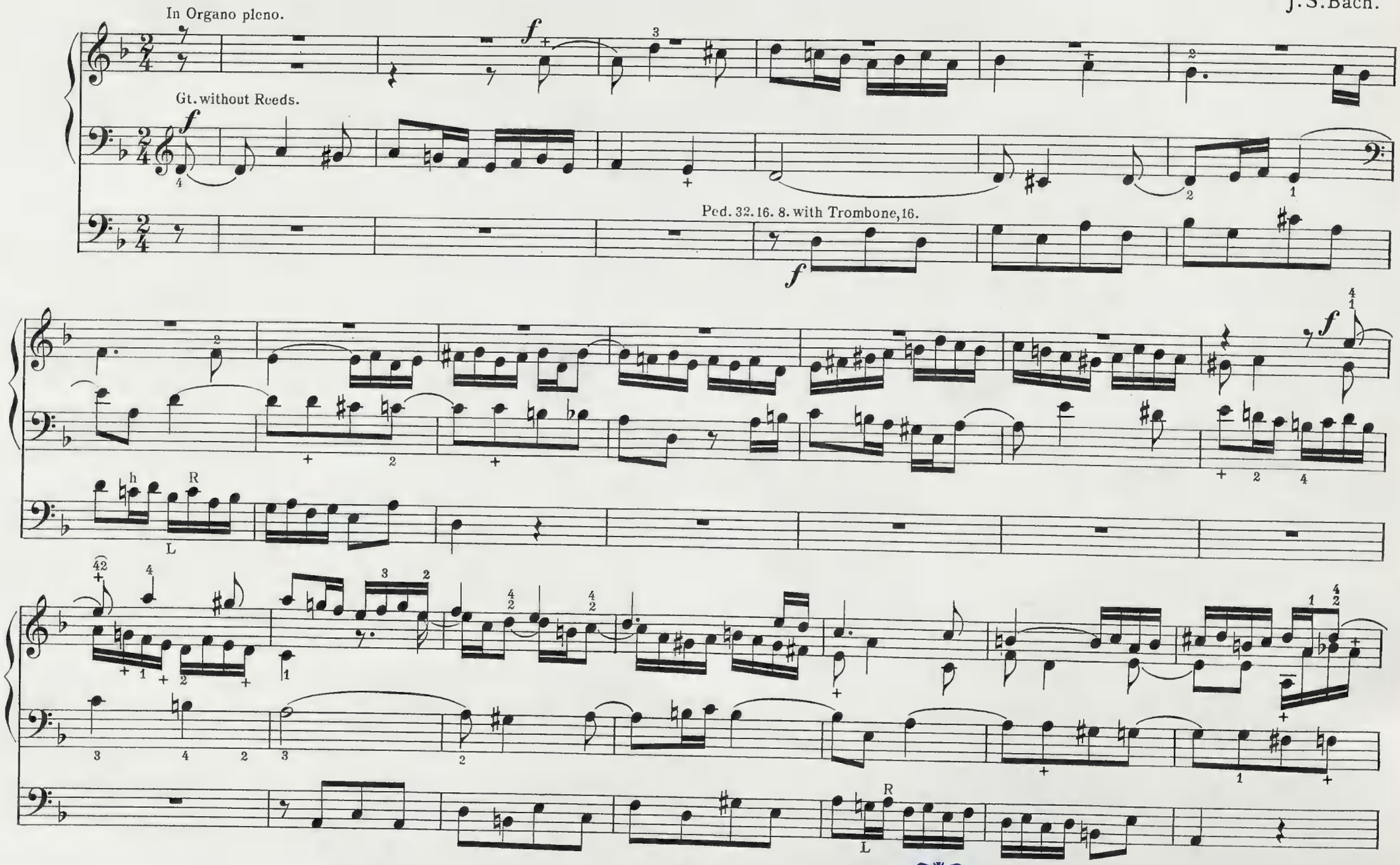
Nº 7.

"Wir glauben all' an einen Gott, Schöpfer."

(We all believe in one God, Creator.)

[Andante maestoso. ♩= 69.]

J. S. Bach.



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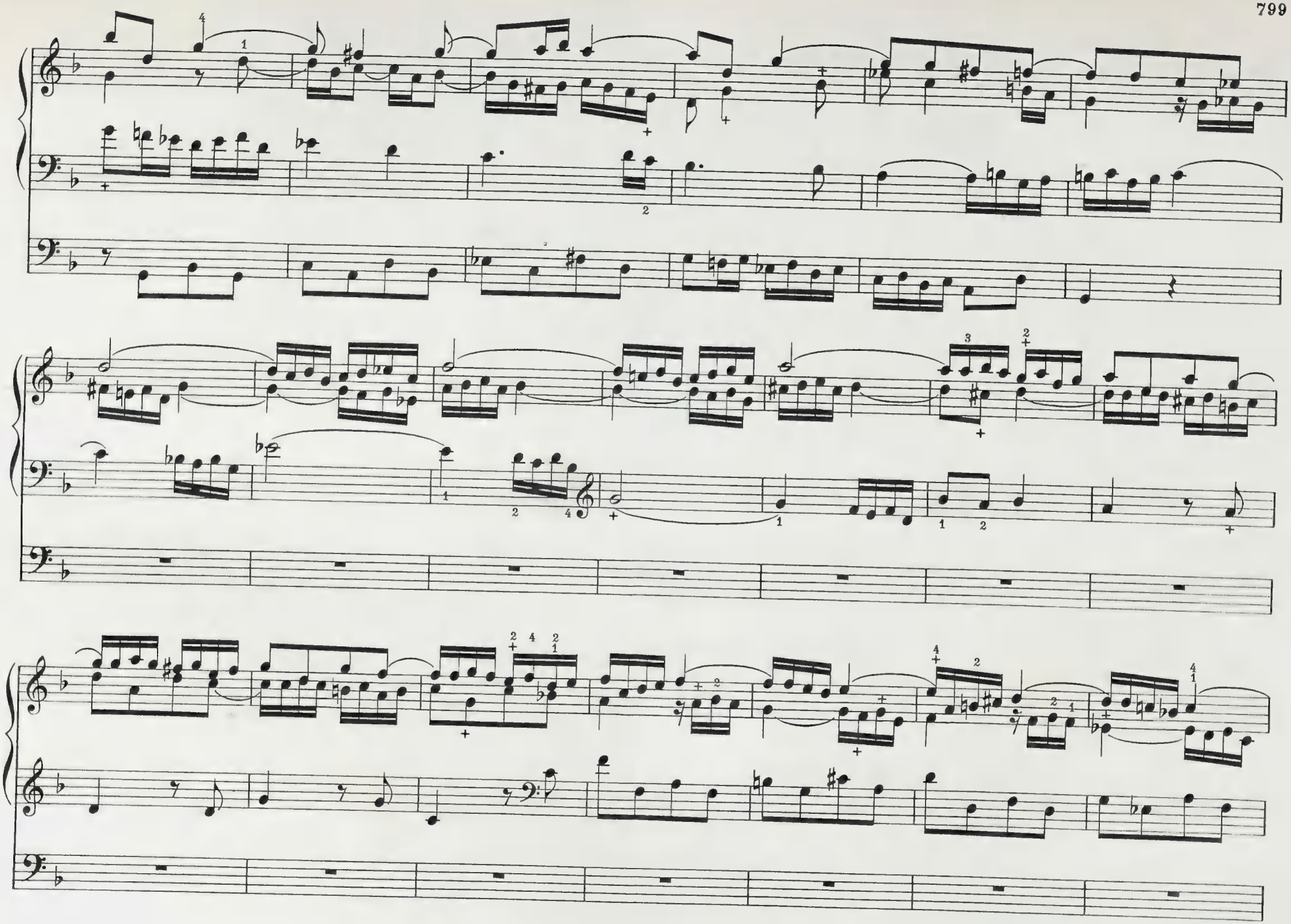

Full Org.

Full Ped.

rall.

9973 BRITISH 2 MAY 95 MUSEUM
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J. S. Bach's Organ Works

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FOURTH SERIES.

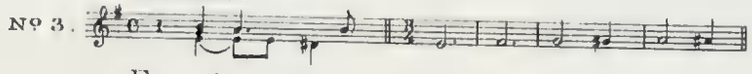
Eight Short Preludes and Fugues.

9854. Book I.

C major.

D minor.

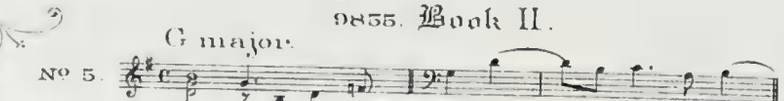
E minor.



F major.

9855. Book II.

G major.



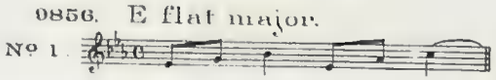
G minor.

A minor.

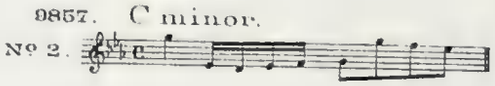
B flat major.

Six Sonatas for Two Claviers and Pedal.

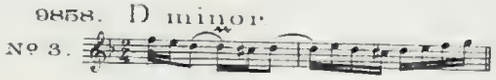
9856. E flat major.



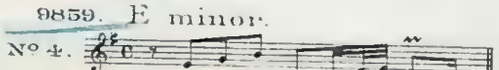
9857. C minor.



9858. D minor.

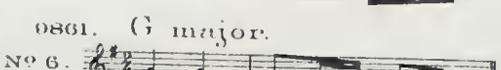


9859. E minor.



9860. C major.

9861. G major.



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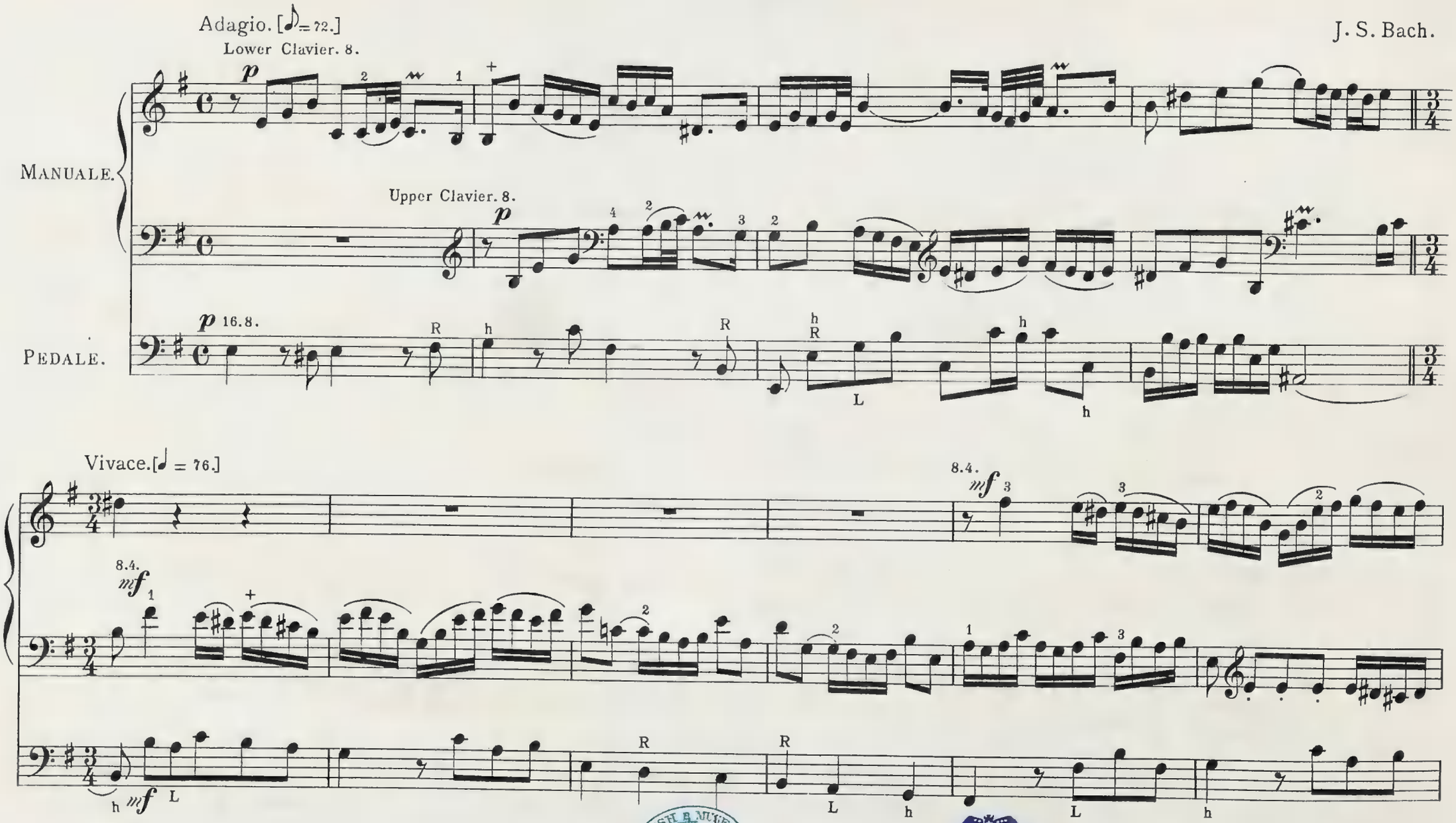
FOURTH SONATA.

E MINOR.

J. S. Bach.



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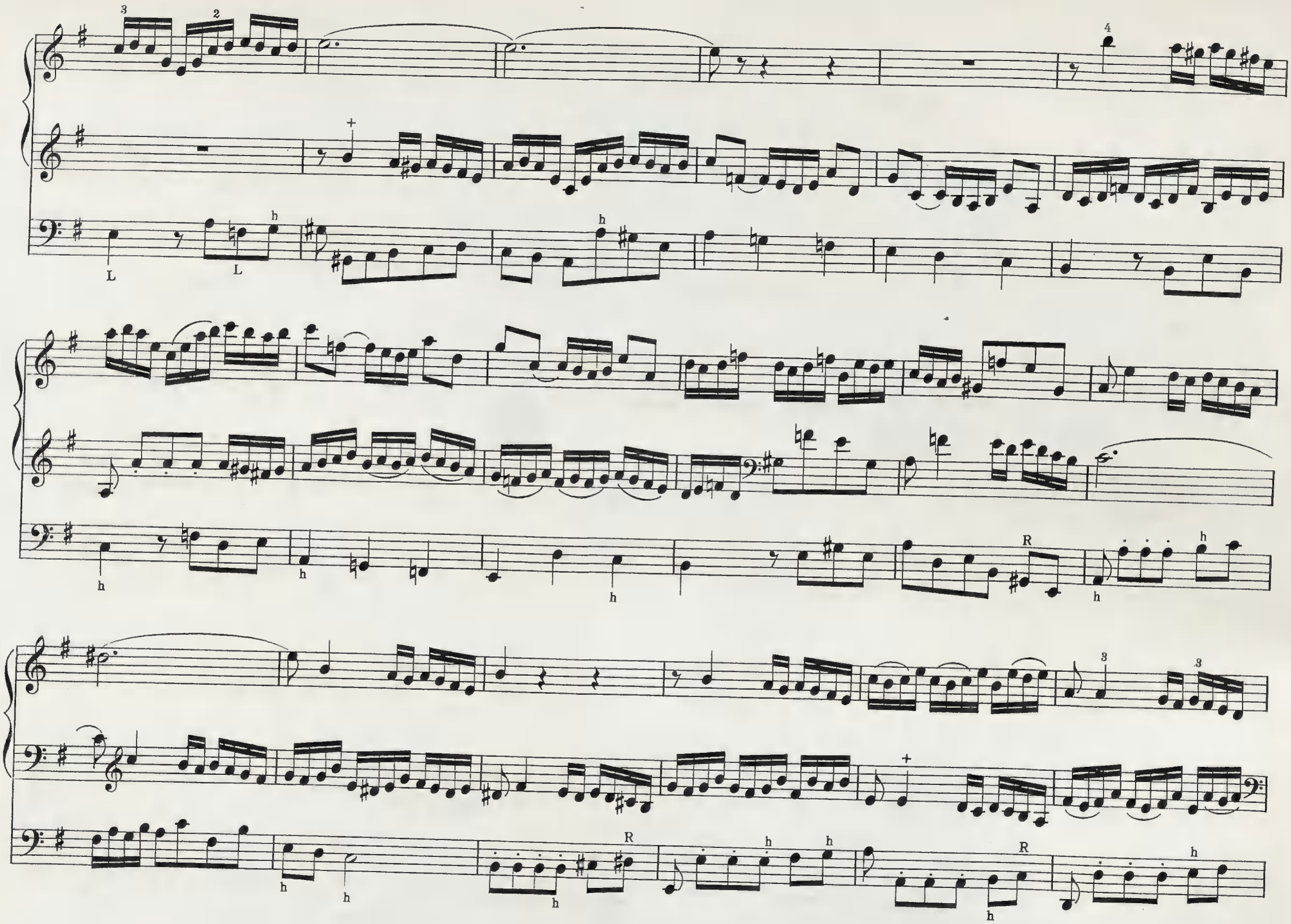
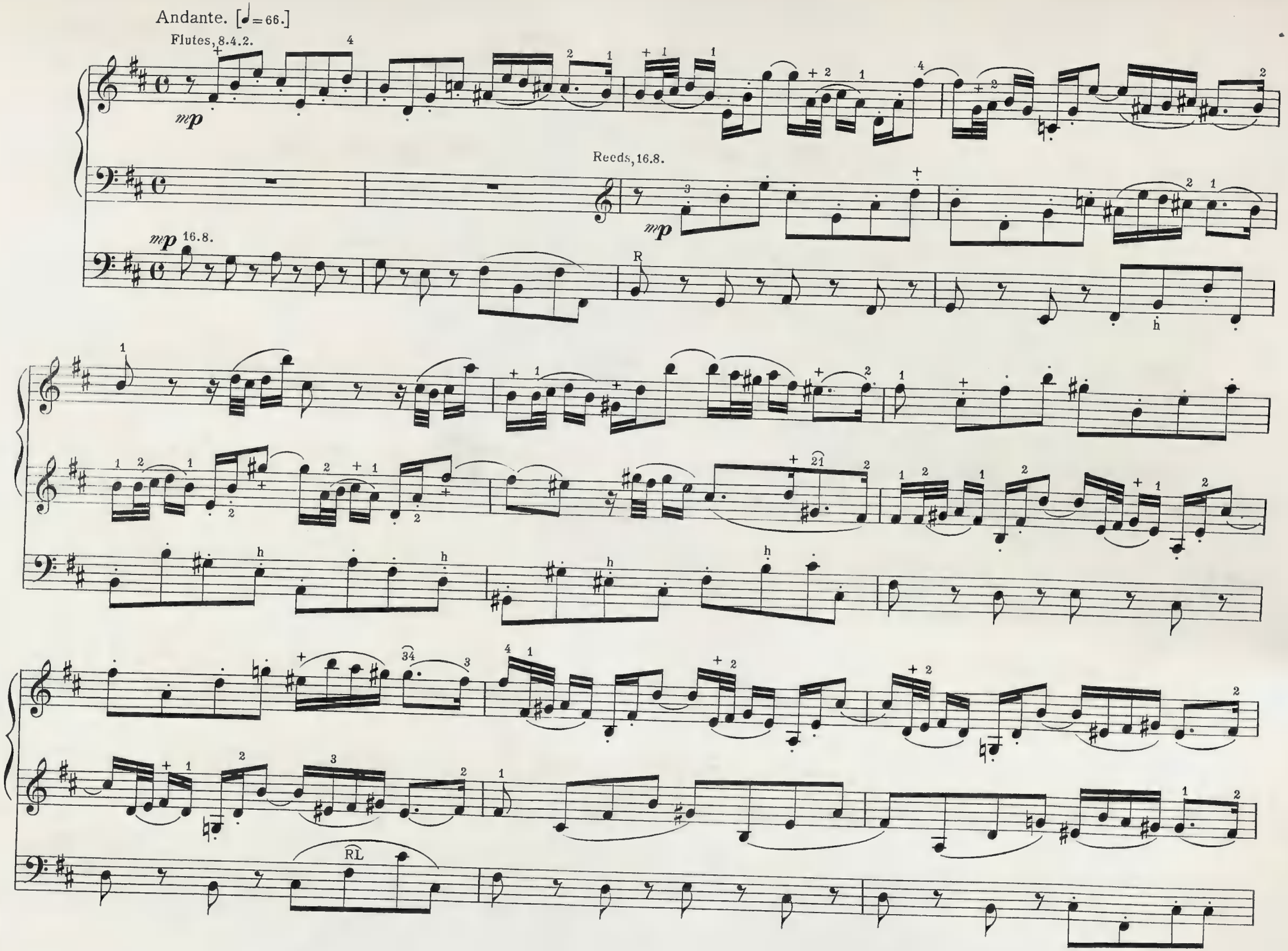
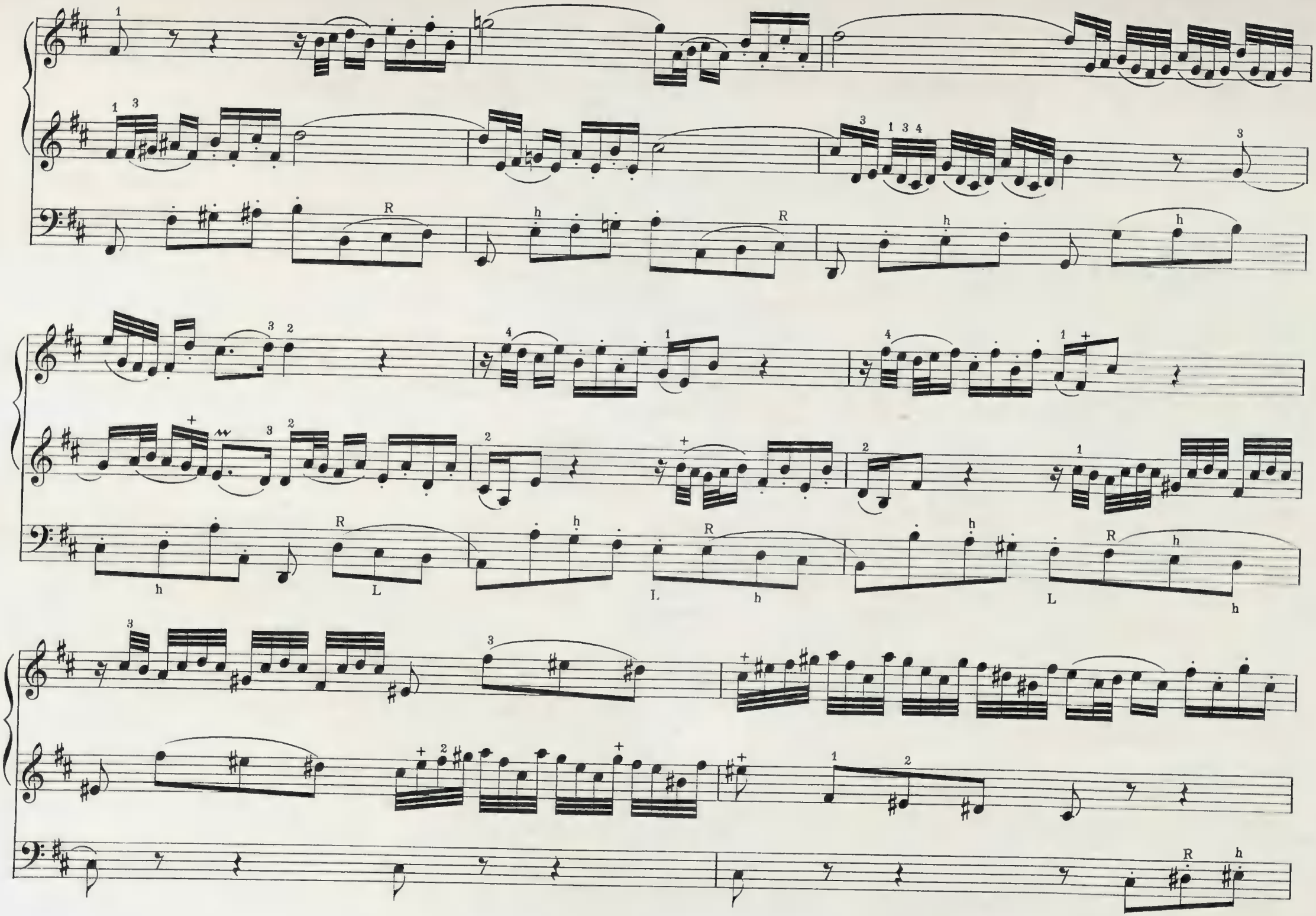
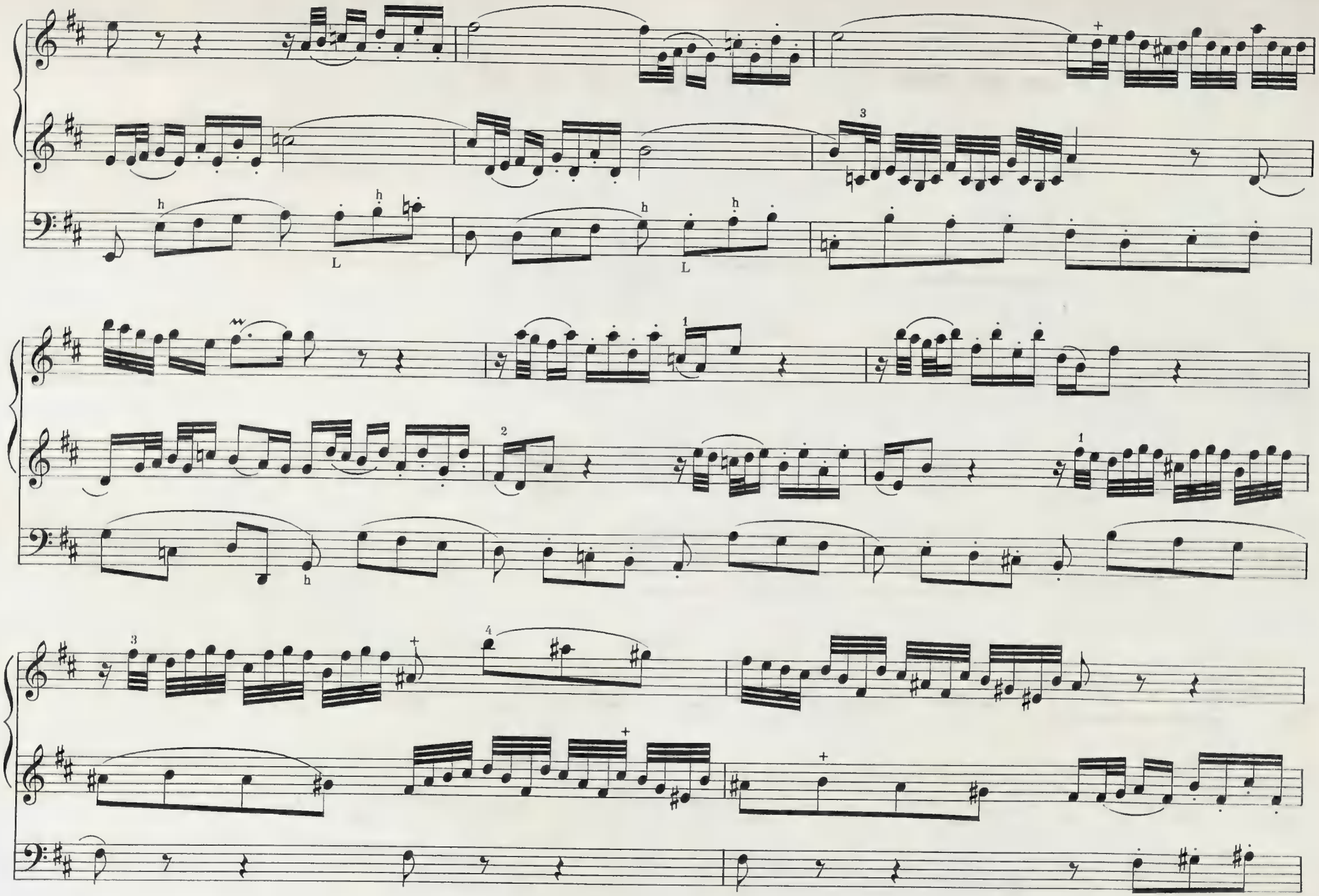



Andante. [♩=66.]
Flutes, 8.4.2.
mp
Reeds, 16.8.
mp
mp 16.8.
R
h
RL




h
L
h
h
L
h
3
1
2
1
h
3
4
+
+
+

Un poco Allegro. [♪=116.]

f 8.4.

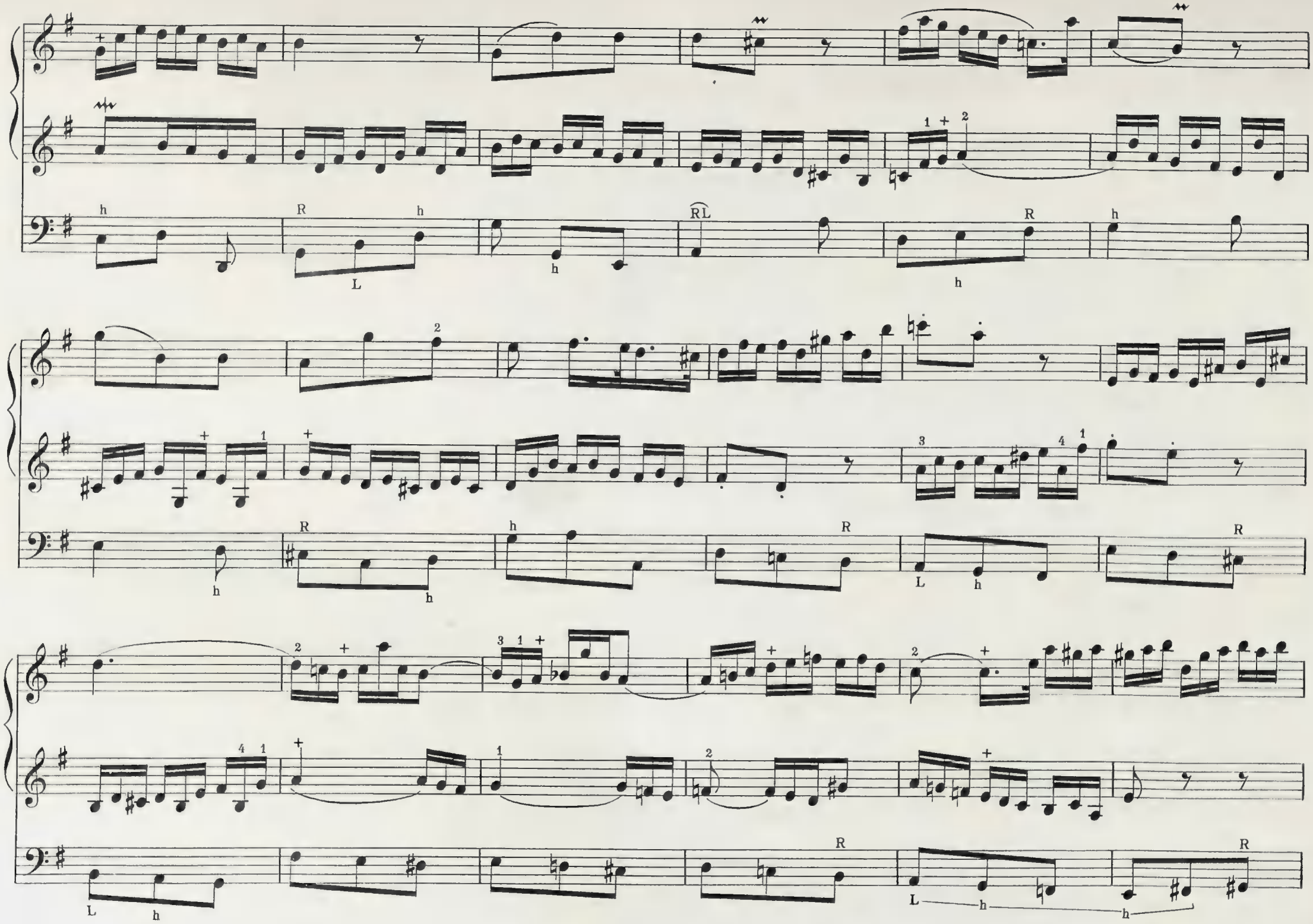
a)

16.8. *f*

f 16.8.

L R h L R h h h h

a)



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D minor.
No 2.

E minor.
No 3.

F major.
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No 5.

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No 6.

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No 7.

B flat major.
No 8.

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9856. E flat major.
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No 2.

9858. D minor.
No 3.

9859. E minor.
No 4.

9860. C major.
No 5.

9861. G major.
No 6.

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FIFTH SONATA.

C MAJOR.

Allegro. [♩=96.]

J. S. Bach.

8. 4. Lower Clavier.

MANUALE.

8. 4. Upper Clavier.

PEDALE.

16. 8.

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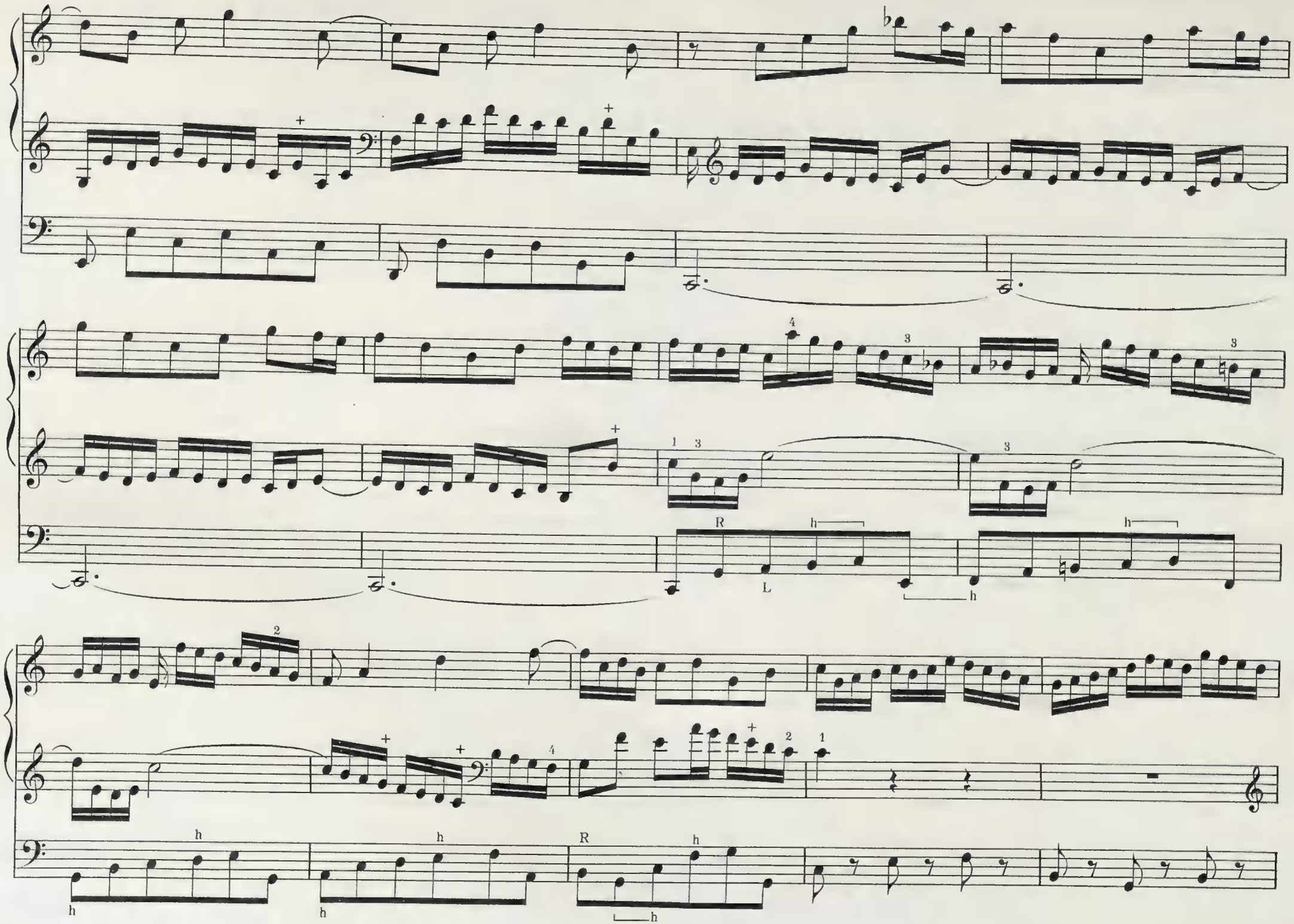
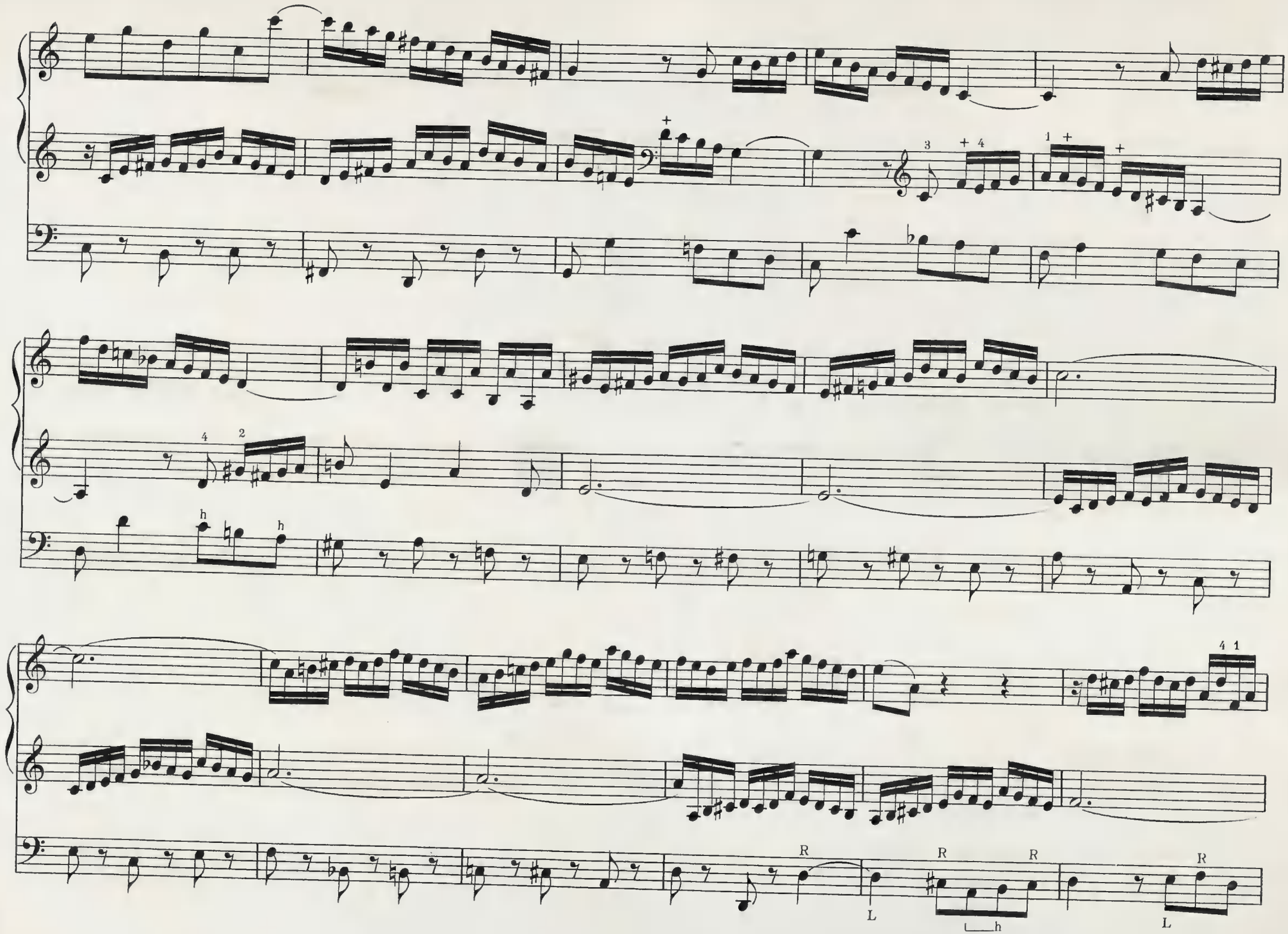
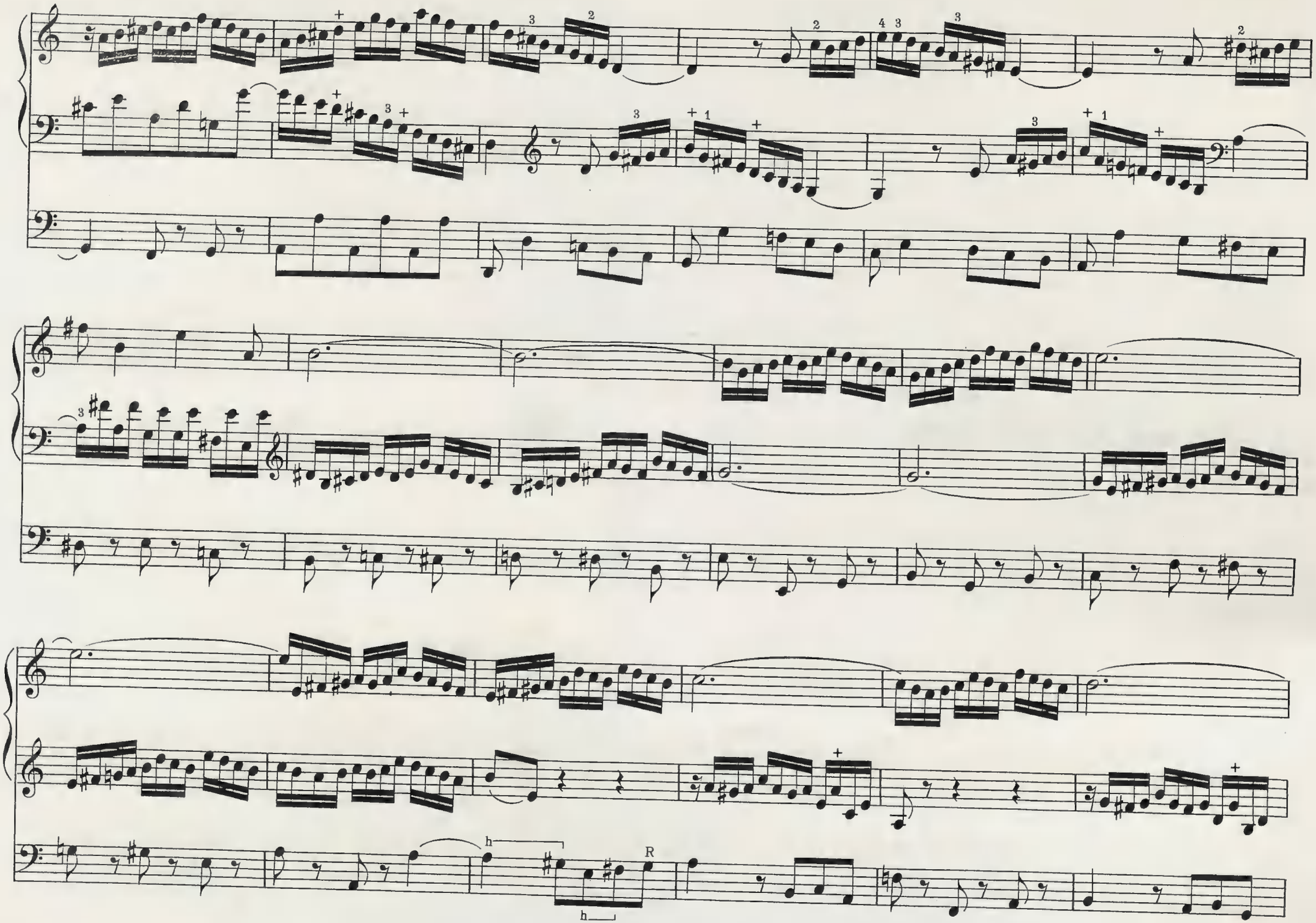
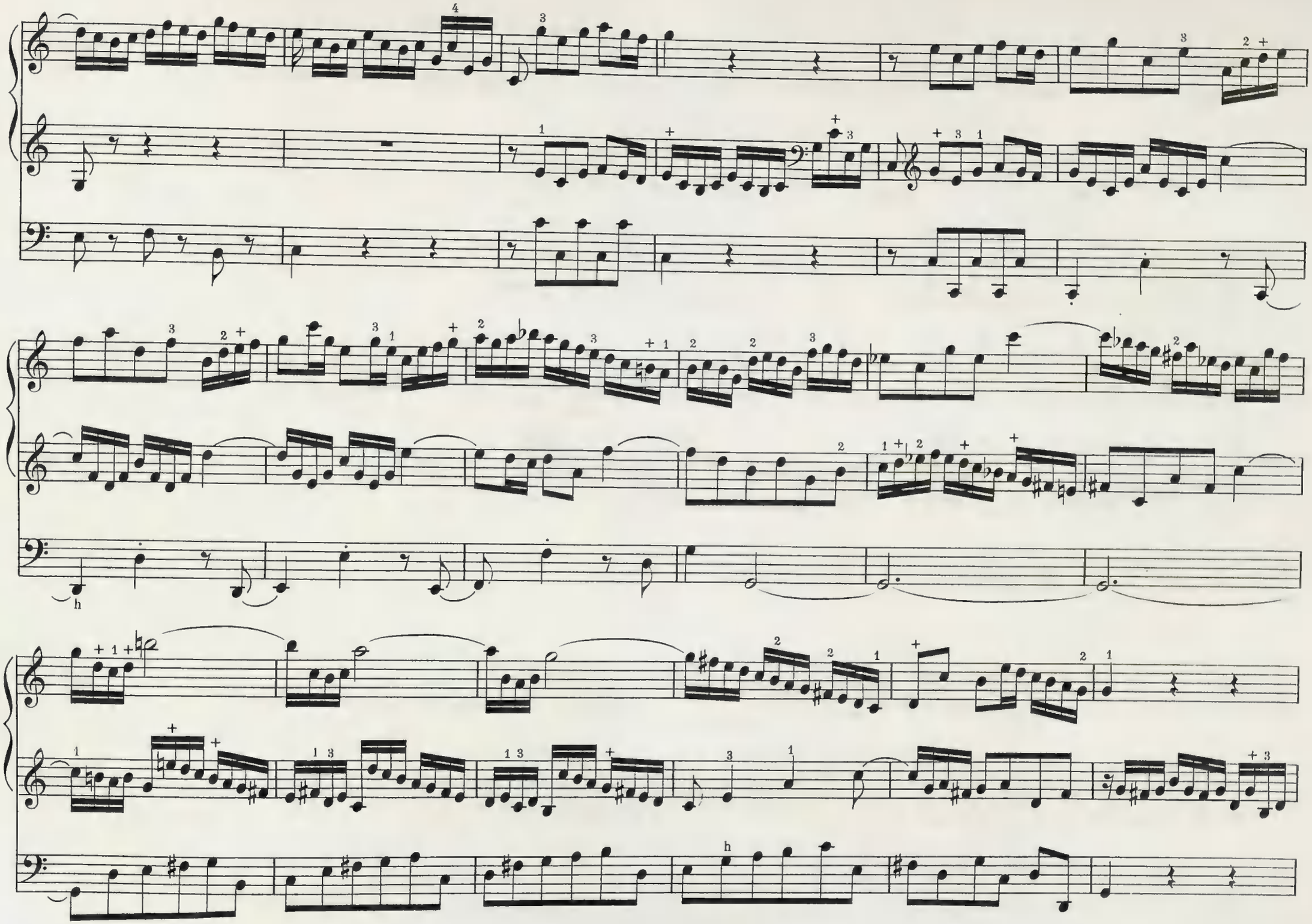
R

h


R
L
h
9406




h
R
h



R

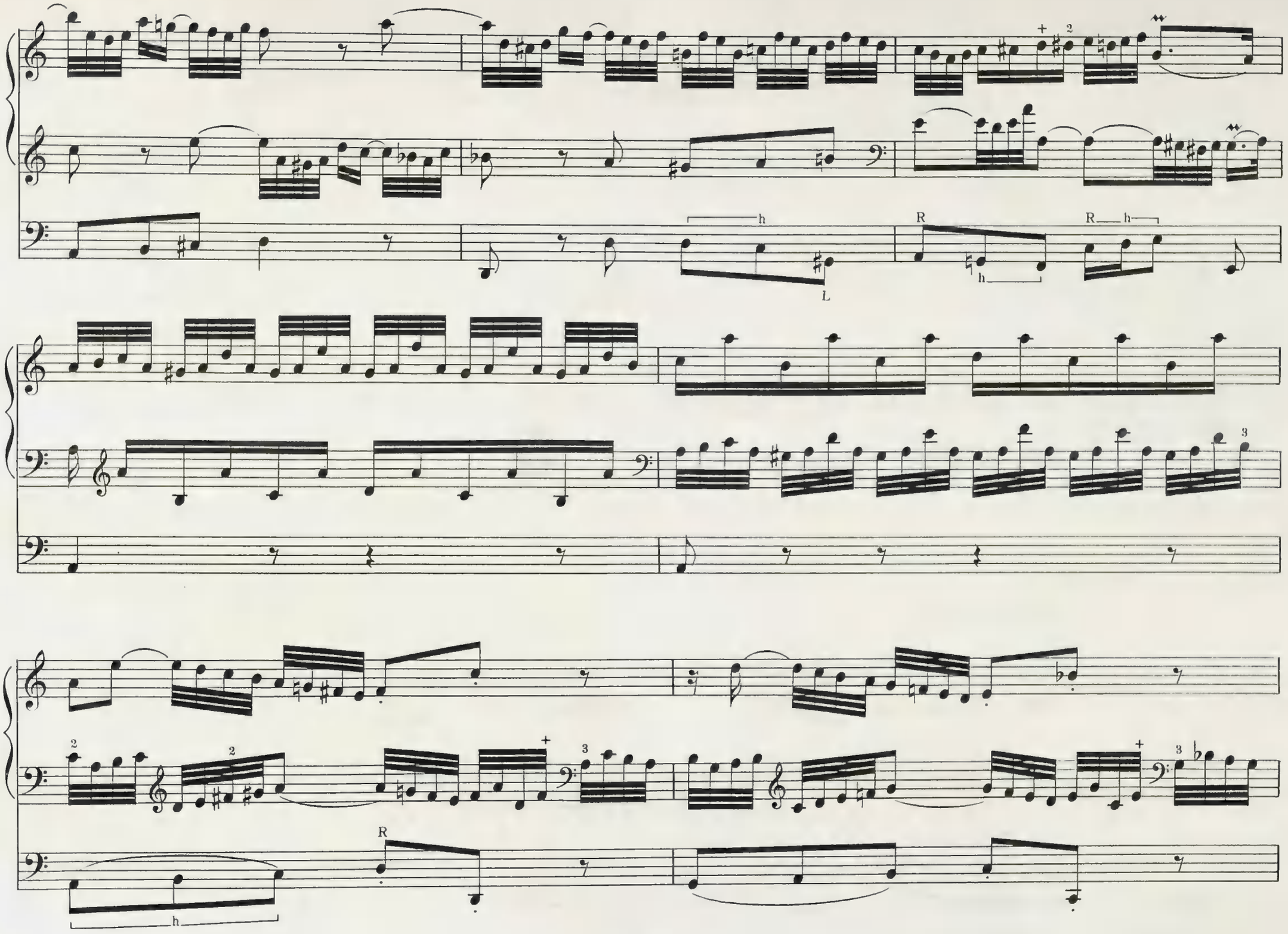
h

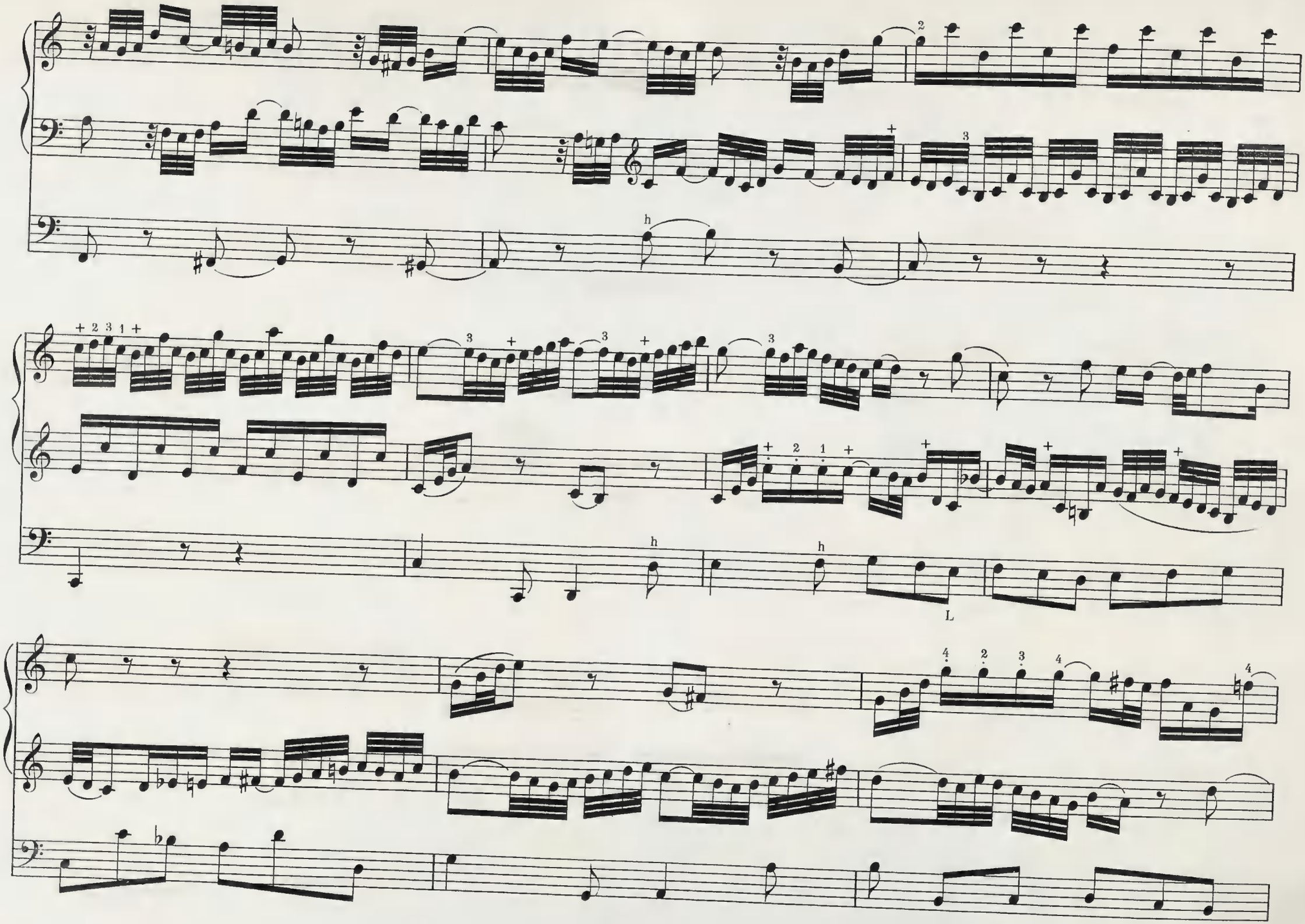
Largo. [♪=80.]

Clarionet. 8.

16. 8.

Viola. 8.


h
L
R
h
R
h
3
2
2
3
3
R
h


h
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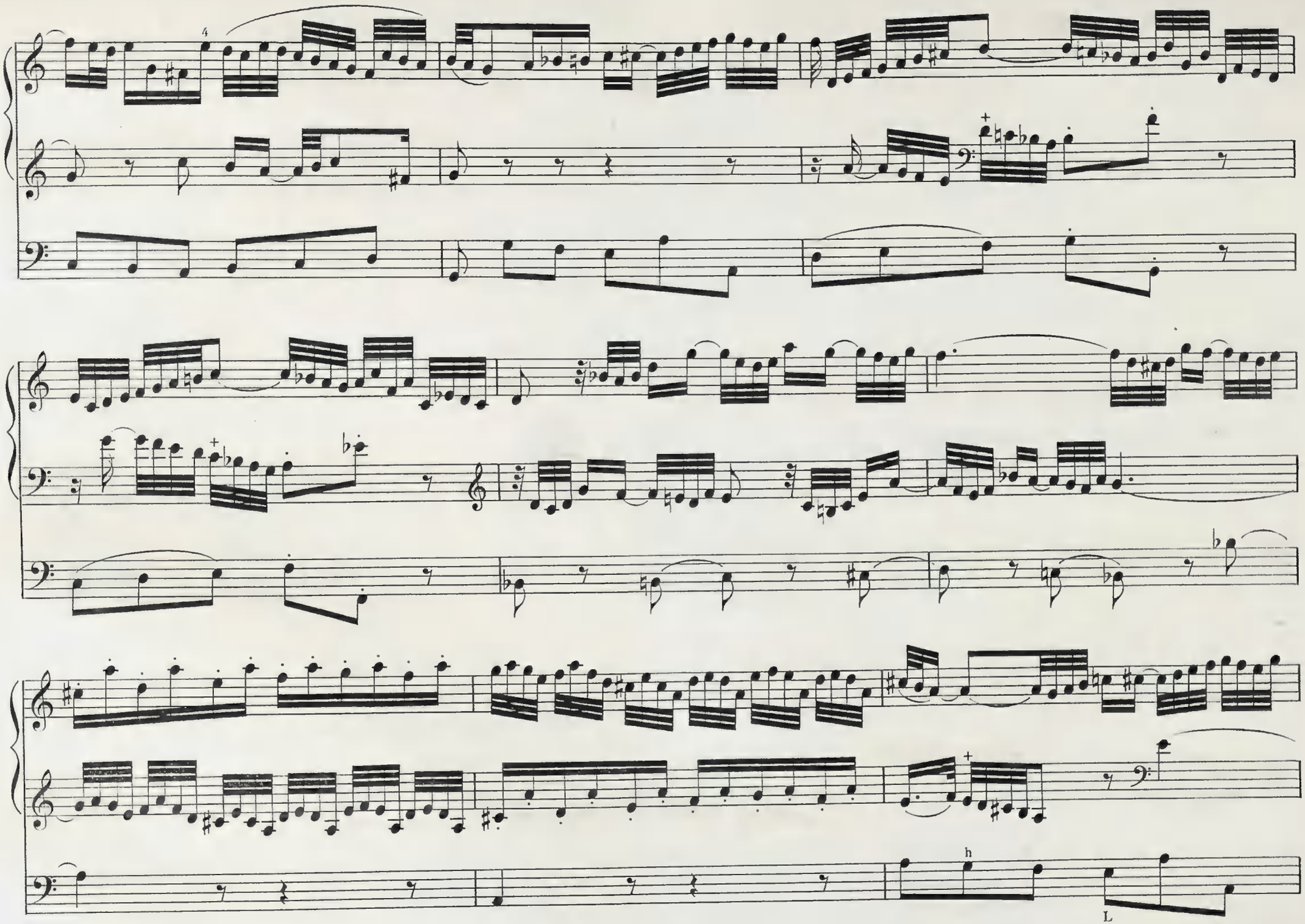
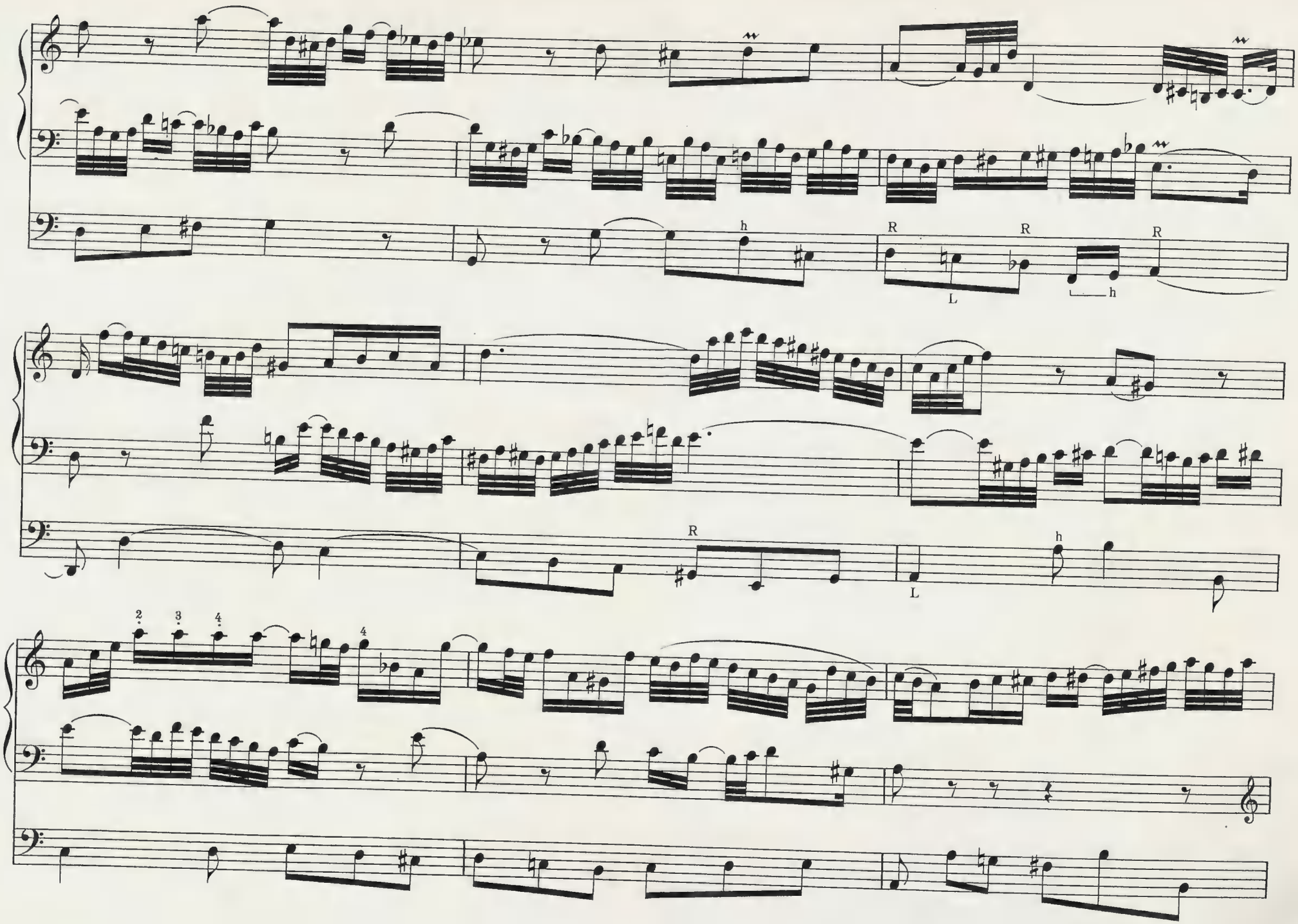

4
h
L


h
R
R
R
L
h
R
L
h
2
3
4
4

rit.

Attacca.

Allegro. [♩=92.]

16.8.4.

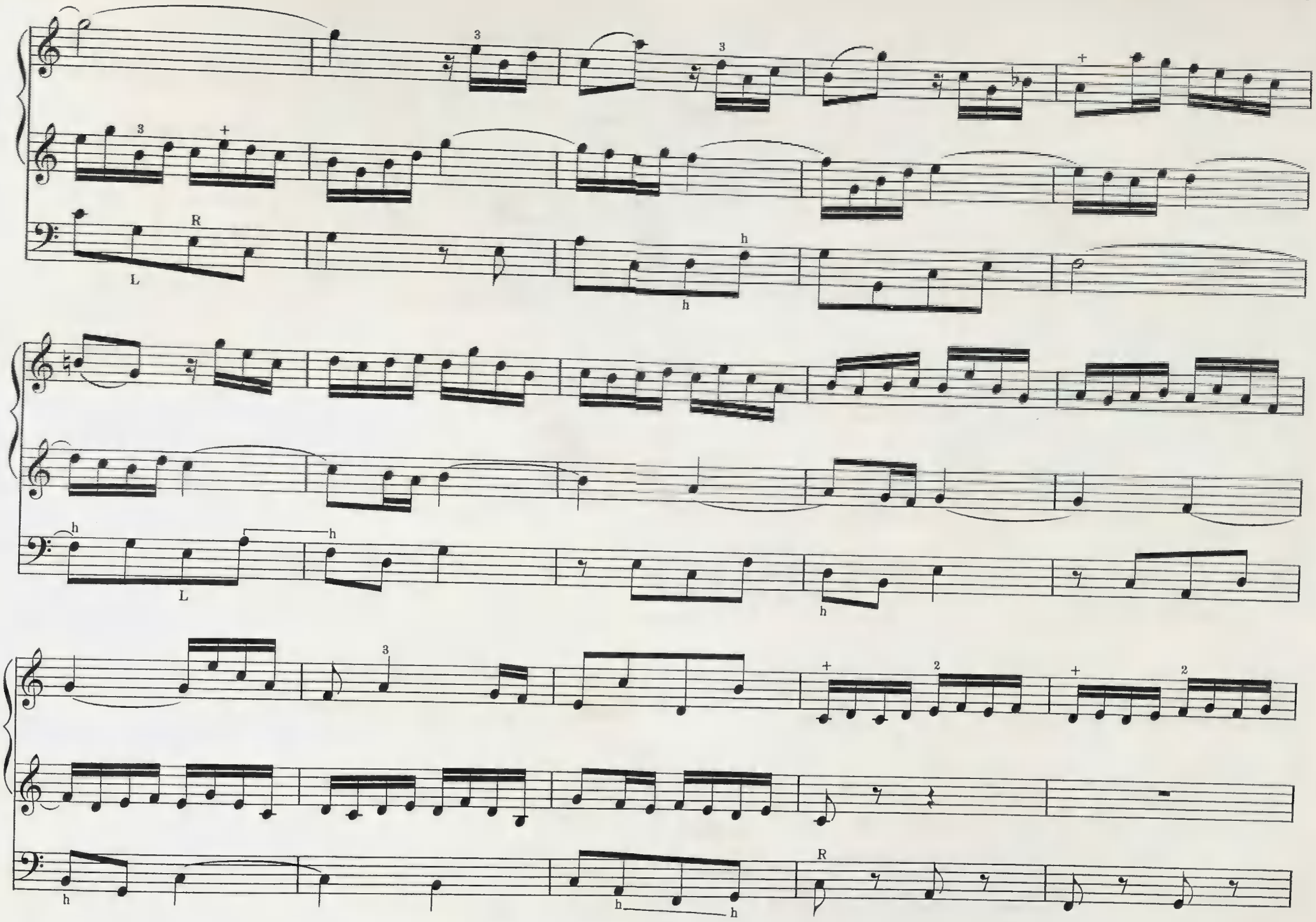
f

16.8.4.

f

16.8.

f


3
3
+
3
+
R
L
h
h
h
h
L
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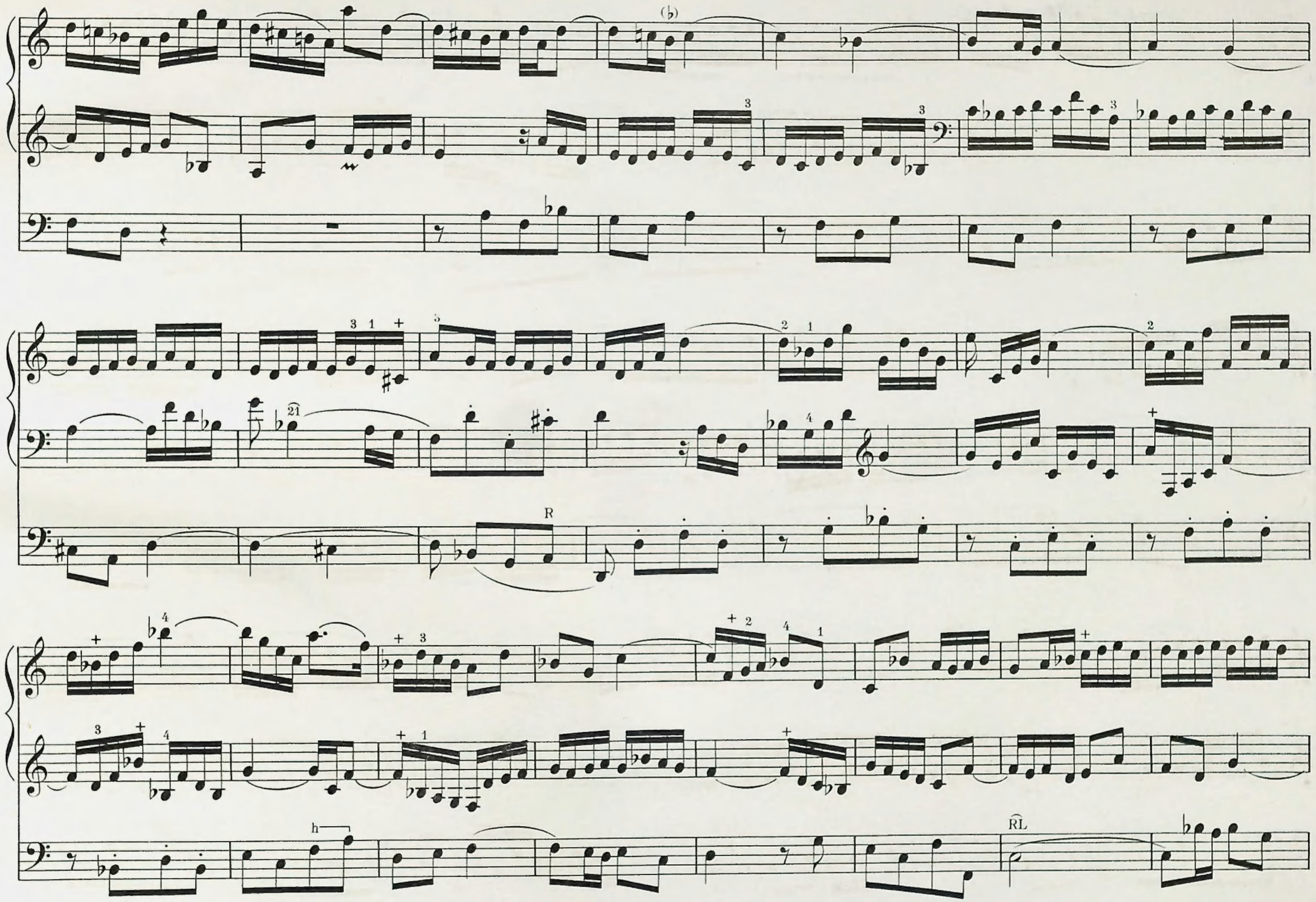
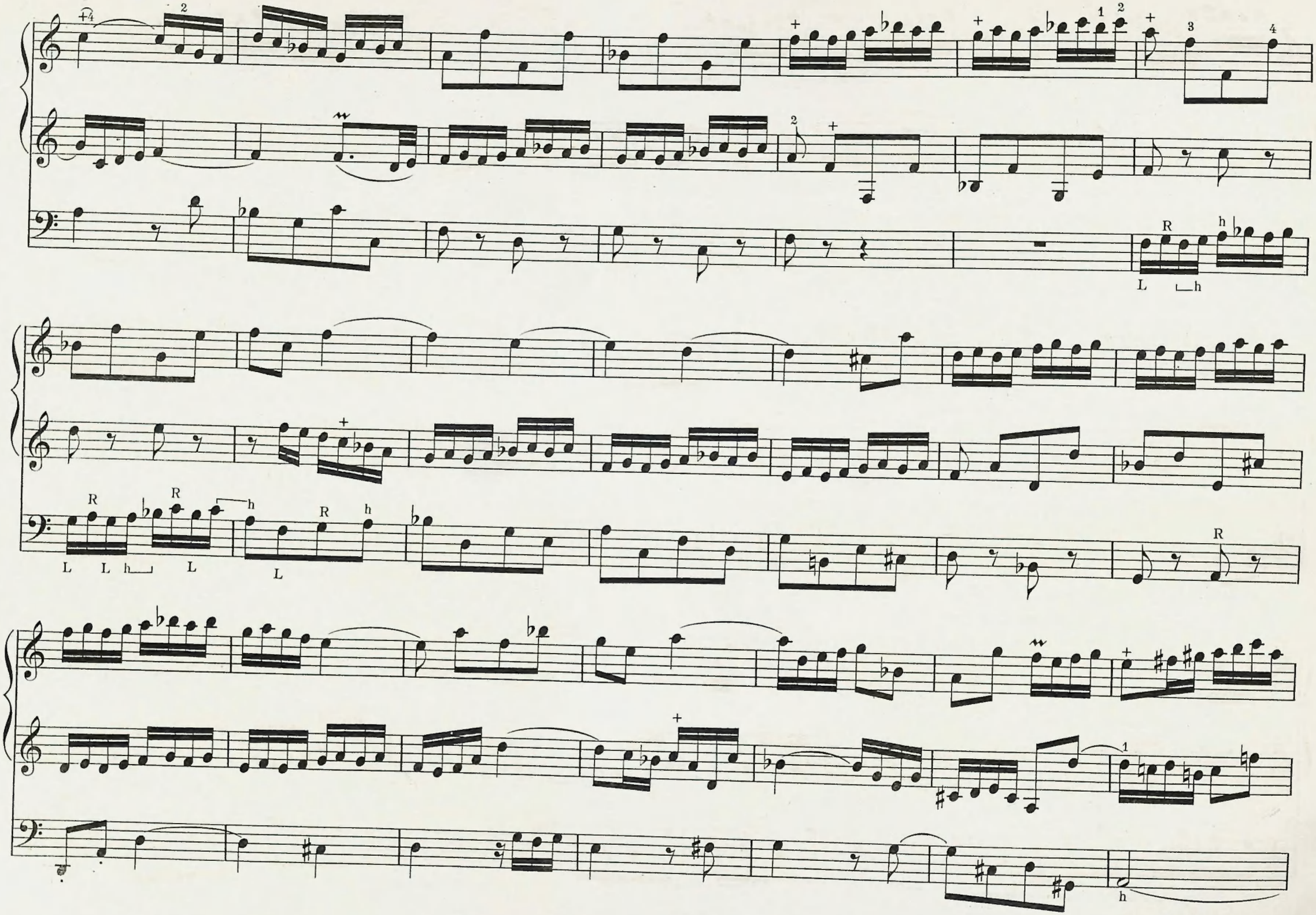
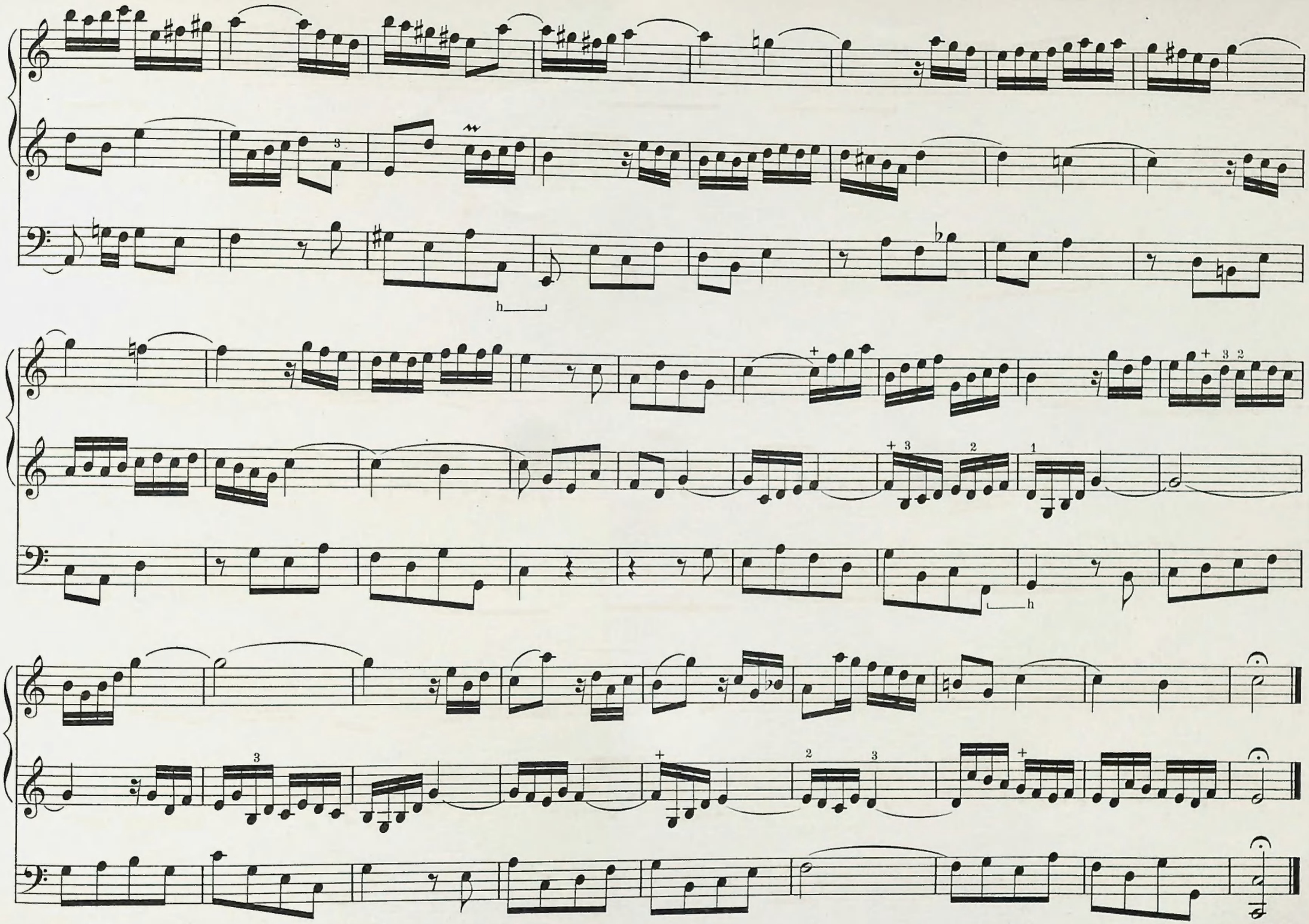
3
+
2
+
2
h
h
R


R
RL